



4 MAR –
23 APR
2022

DAVID WILLIAMSON'S NEARER THE GODS

DIRECTED BY JANINE WATSON

WELCOME

I am always thrilled at presenting a new David Williamson play at the Ensemble Theatre. This is the Sydney premier of NEARER THE GODS and I am delighted Director Janine Watson has assembled such a terrific cast and creatives to match such a terrific story. Newton and the world he lived in is a fascinating time in history but for me the beauty of David Williamson's play is in its transcendence from a moment in the past to the contemporary struggles and sacrifices we all recognise now. The ongoing conflict in Newton's world reminds us how much we rely on people's faith, support and determination to create a pathway into the unknown.

Enjoy this evening and thank you all for your ongoing support by buying tickets and being our wonderful continuing audience.

This season of NEARER THE GODS will be dedicated to Neil Balnaves AO, a great friend and supporter of Ensemble Theatre.

Mark Kilmurry
Artistic Director

WRITER'S NOTE

Isaac Newton gave the world the greatest leap in knowledge we've ever been gifted. He showed that gravity wasn't just some odd little local force that pulled apples to the ground but the powerful invisible glue that stretched to infinity and held our whole universe together. What isn't as well known is the intense drama surrounding the discovery. Drama which almost stopped it happening. The problem was two fold. Newton had one of the most powerful brains of all time, but just when that brain was needed he was on the verge of becoming unhinged. Secondly he had a deadly rival, Robert Hooke, determined to cripple Newton's efforts. In the end it fell to two of history's great heroes, Edmund Halley and his wife Mary to sort the mess out. I couldn't resist this story as it is a startling and blackly comic example of the fact that being brilliant, as Newton and Hooke both were, doesn't mean you can't also be vain, paranoid, ridden with competitive jealousy and on occasions just plain stupid. The heights of human achievement and the depths of petty bastardry can coincide in the same people.

David Williamson



Ensemble Theatre proudly acknowledges the Cammeragal 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.

DIRECTOR'S NOTE

Thank you for coming to the theatre. This production of David Williamson's NEARER THE GODS has been waiting in the wings for two years. My excitement to direct it has only grown in that time. Since it was first programmed, we've endured seismic change. First came the catastrophic fires of 2019/2020. Then the global pandemic. A time of deep uncertainty, grief, fear, loss of stability. A not knowing. Few answers. A new way of being. A new world.

In 1684 London was emerging from a time of darkness. The city was being rebuilt after fires ravaged it. Citizens were tentatively living side by side with illness after the worst years of the plague were past but disease was a harsh reality and daily life was forced to resume despite that.

The times we live in are never really exceptional. Human beings have evolved throughout history by overcoming the worst of times. Maybe the particular disaster that defines a generation is different to the last, but how we respond as a species is reasonably consistent. We unite. We revolt. We rebel. We retreat. We love. We fight. We are forced to research, test and discover new ways for humankind to continue. Many emerge from the bleakest of times with a greater thirst for understanding than ever before. We have a primal instinct to perpetuate to save ourselves. So we keep going. I once had a great artist say to me 'Sharpen your axe on the hardest stone' - Acuity and awareness are sharpened through difficulty, not ease.

In 1684 the world was standing on the edge of the Enlightenment. Natural philosophers were unravelling the mysteries of the universe. Knowledge we now take for granted was once literally unknowable. Brilliant minds leading us to light after dark... this is the world of NEARER THE GODS. Except the story David Williamson tells is based on the true one - the one where these brilliant minds are also fallibly human. Susceptible to the same fears, jealousies and petty arguments as everyone

who ever existed. We also have a primal instinct to kill others so we can live. In this case, not literally. But if someone else's ideas had to die in order that another could have lasting legacy? So. Be. It.

Our rehearsal room has been full of laughter, great conversation, and wonderful ideas. David's writing has been the breeding ground for that. Researched to the hilt for accuracy, yet leaving just enough space for the universal law of creative license. I love the wit, the pace, the heart, the science.

I want to thank David for the joy of working with his play. Thank Mark, Claire and the whole ensemble team for having faith in this production and keeping it on the burner until it could make it on stage. And for employing reason to keep planning when uncertainty ruled. You see, that's what is needed to face the future. To come up against human ego and the most dire of circumstances. Faith and reason. A couple of humans who believe in the well-being of generations to come and are willing to put their livelihood on the line to fight for it. I hope you enjoy the Sydney premiere of NEARER THE GODS.



SYNOPSIS

Petty politics, inflated egos, and fierce rivalries almost jeopardise one of the greatest discoveries in human advancement; Sir Isaac Newton's laws of motion. With his trademark wit and sharp observations, David Williamson exposes the abrasive personalities of revered scientific giants – even geniuses are not infallible. Under the orders of pompous King Charles II (Sean O'Shea, *THE RASPUTIN AFFAIR*), determined young astronomer Edmund Halley (Rowan Davie) must wrangle the secrets of the universe from the brain of capricious and contrary Newton. It may be 1684, the Dawn of Enlightenment, but Williamson's comic re-imagining through a contemporary lens puts the focus firmly on the human tale of rivalry and discovery, of personal trials against a corrupt establishment, of self-doubt versus arrogance, and faith versus reason. *NEARER THE GODS* is a gripping and blackly funny drama about how one of the greatest moments of scientific illumination almost didn't happen.

CAST

MARY HALLEY **VIOLETTE AYAD**
SAMUEL PEPYS/ISAAC BARROW/
MARTIN/QUERRY **JEMWEL DANA O**
EDMUND HALLEY **ROWAN DAVIE**
ISAAC NEWTON **GARETH DAVIES**
KING CHARLES II **SEAN O'SHEA**
SIR CHRISTOPHER WREN/JOHN WICKINS/
SIMON/BAILIFF **SAM O'SULLIVAN**
ROBERT HOOKE **SHAN-REE TAN**

UNDERSTUDIES

LLOYD ALLISON-YOUNG
CLAUDIA WARE

CREATIVES

DIRECTOR **JANINE WATSON**
ASSISTANT DIRECTOR **RACHEL CHANT**
SET & COSTUME DESIGNER **HUGH O'CONNOR**
ASSOCIATE SET & COSTUME DESIGNER
VERONIQUE BENETT
LIGHTING DESIGNER **MATT COX**
COMPOSER & SOUND DESIGNER
CLARE HENNESSY
STAGE MANAGER **MEG STEPHENS**
ASSISTANT STAGE MANAGER
ALEXI WORONOWICZ
COSTUME SUPERVISOR **RENATA BESLIK**
COSTUME SUPERVISOR SECONDMENT
SAMANTHA MANNING

RUNNING TIME

APPROX. 2 HRS 20 MINS INCL. INTERVAL

Rehearsal images by Prudence Upton

SPECIAL THANKS

The Assistant Director position is proudly supported by Jinnie and Ross Gavin through the Ensemble Theatre Sandra Bates Director's Award.



DAVID WILLIAMSON PLAYWRIGHT

David Williamson is Australia's best known and most widely performed playwright. Some of his 56 produced plays over the last 50 years include *THE COMING OF THE STORK*,

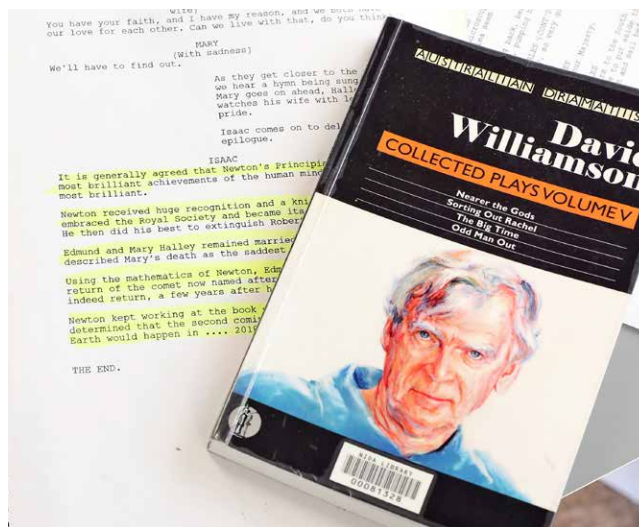
THE REMOVALISTS, *DON'S PARTY*, *THE CLUB*, *TRAVELLING NORTH*, *MONEY & FRIENDS*, *DEAD WHITE MALES*, *THE JACK MANNING TRILOGY*, *UP FOR GRABS*, *SOULMATES*, *NOTHING PERSONAL*, *WHEN DAD MARRIED FURY*, *RUPERT*, *CRUISE CONTROL*, *DREAM HOME*, *ODD MAN OUT*, *SORTING OUT RACHEL*, *NEARER THE GODS*, *THE BIG TIME*, *FAMILY VALUES* and *CRUNCH TIME*. His plays (also in translation) have been performed internationally, including in London, Los Angeles, New York and Washington. David has adapted many of his plays into feature films to great acclaim and his many original feature screenplays include *GALLIPOLI*, *PHAR LAP*, *THE YEAR OF LIVING DANGEROUSLY*, and *BALIBO* (as co-writer) and *ON THE BEACH* (adapted for television). David's many awards include 12 Australian Writers' Guild Awards, 5 Australian Film Institutes' Awards for Best Screenplay and, in 1996, the United Nations Association of Australia Media Peace Award. David's memoir *HOME TRUTHS* was recently published by Harper Collins.



JANINE WATSON DIRECTOR

Janine is a director and actor. She graduated from the National Theatre Drama School (Melbourne), and undertook training with SIT Company (New York) and Zen Zen Zo Physical Theatre.

Janine was the 2016 inaugural recipient of the Sandra Bates Directing Award. Her directing credits include: for Ensemble Theatre *UNQUALIFIED*; for Bell Shakespeare *ROMEO AND JULIET*; for Red Line Productions at the Old Fitz: *FIERCE*, *CRIMES OF THE HEART*, *DOLORES* (co-director); for the Melbourne Fringe: *AGATHA*. Recent acting credits for theatre include *A VIEW FROM THE BRIDGE* for Ensemble Theatre, *THE HAPPY PRINCE* at Griffin Theatre, *ANTONY AND CLEOPATRA* for Bell Shakespeare, *ANTIGONE & THREE SISTERS* for Sport For Jove, *DANGEROUS LIAISONS* and *DRACULA* for Little Ones Theatre. Screen credits include *THE SECRETS SHE KEEPS*; *THE CODE*; *NEIGHBOURS*; *THAT'S NOT ME*. Janine won the 2019 Sydney Theatre Award for Best Lead Female Performance for *THE HAPPY PRINCE*, and the 2017 GLUG award for Best Supporting Actress for *A VIEW FROM THE BRIDGE*. In 2022, Janine will direct *UNQUALIFIED 2: STILL UNQUALIFIED* for Ensemble Theatre and *THE COMEDY OF ERRORS* for Bell Shakespeare.



RACHEL CHANT
ASSISTANT DIRECTOR

Rachel is an award-winning theatre director, dramaturg, and Festival Director of Bondi Festival. She is the recipient of the 2020 Ensemble Theatre Sandra Bates Director's Award, a member of Melbourne Theatre Company's 2019 Women in Theatre Program, and has worked as a director, script assessor, teaching artist and dramaturg for independent and mainstage theatre companies across Australia. Recent projects include: CYBEC ELECTRIC for Melbourne Theatre Company; GOOD DOG for Kings X Theatre; LOVE for Darlinghurst Theatre Company; INTERSECTION: CHRYSALIS for ATYP @ Griffin; THE VILLAGE BIKE at Old Fitz Theatre; MOTH for ATYP; LEAVES at Kings X Theatre; WHEN THE RAIN STOPS FALLING for New Theatre. As Assistant Director: WOMAN IN BLACK for Ensemble Theatre; COSI for MTC + STC; MORTIDO for Belvoir + STCSA. Rachel has a Masters of Applied Theatre Studies from the University of New England. In 2022, Rachel will direct LOVE LETTERS and CELEBRATING 50 YEARS WITH DAVID WILLIAMSON for Ensemble Theatre.



VIOLETTE AYAD MARY HALLEY

Violette is a NIDA graduate based in Sydney. Most recently Violette was involved in a development with Performing Lines of the new work NO FRIEND BUT THE MOUNTAINS (dir. Nigel Jamieson) based on the novel by Behrouz Boochani. Recent theatre credits includes Elektra in ELEKTRA/ORESTES (Hive Collective); Basra in Queensland Theatre's Play Club performance of THE TURQUOISE ELEPHANT; Isobel in CORAM BOY (BAKEHOUSE, KXT); and Reema in THE HOUSE AT BOUNDARY ROAD, LIVERPOOL (bontom), a play which she co-wrote. Violette produced and performed in BLAME TRAFFIC (2018) and toured nationally with the Bell Shakespeare Players (2019). Violette was born in Perth, and her parents are Lebanese and Palestinian migrants. She is a proud member of MEAA and the Equity Diversity Committee. Violette will be performing in SON OF BYBLOS by James Elazzi (Belvoir 25A) later this year.



JEMWEL DANA SAMUEL
PEPYS/ISAAC BARROW/MARTIN

Jemwel trained at ATYP, NIDA and Sydney Theatre School. His theatre credits include: THE HOUSE AT BOUNDARY ROAD for Bontom, TREVOR for Outhouse Theatre Company, JULIUS CAESAR for Bell Shakespeare, THAI-RIFFIC! for Theatre Division/Monkey Baa Theatre Company, A MAN WITH FIVE CHILDREN for Darlinghurst Theatre Company, THE SHAPE OF THINGS for New Theatre, EMPIRE: TERROR ON THE HIGH SEAS for Tamarama Rock Surfers and CITIZENSHIP for ATYP. His film credits include ADVENTURES OF A HAPPY HOMELESS MAN, SEEING THE ELEPHANT. His television credits include HYDE AND SEEK, JANET KING S2, HOUSOS, and THE CUT.



ROWAN DAVIE
EDMUND HALLEY

Since graduating from QUT with a degree in Performance Rowan trained with Larry Moss and SITi Company in New York. He has been a member of the Bell Shakespeare Players Ensemble, an ensemble member of contemporary performance group Hangen Til in Tromsø, Norway, and completed an internship with physical theatre company Zen Zen Zo. Recent theatre credits include: Bell Shakespeare: ROMEO AND JULIET. Ensemble Theatre: THE BOATSHED READINGS: AWAY, The Old Fitz: THE WIND IN THE UNDERGROUND, CRIMES OF THE HEART, INFINITY TASTER. La Boite Theatre: OR FOREVER HOLD YOUR PEACE, Monkey Baa: ANGELS IN AMERICA, Little Dove: CORDELIA. Recent screen credits include: Feature: THAT'S NOT ME, Web Series: CLOUDY RIVER (SBS On Demand). Rowan was nominated for best Supporting Actor, TENERIFE, LIFE THROUGH A LENS (short film).



GARETH DAVIES
ISAAC NEWTON

Gareth's theatre credits include HOME I'M DARLING, THE TORRENTS, SAINT JOAN, HOW TO RULE THE WORLD (Sydney Theatre Company); THE ROVER, CAT ON A HOT TIN ROOF, PETER PAN, AS YOU LIKE IT, AND THEY CALLED HIM MR GLAMOUR, THE SEAGULL (Belvoir St Theatre); THE CHERRY ORCHARD, HAY FEVER (Melbourne Theatre Company); THE LITERATI,

FEATHER IN THE WEB (Griffin Theatre) THE GOVERNMENT INSPECTOR (Malthouse Theatre); AS YOU LIKE IT (Bell Shakespeare); THE ONLY CHILD, THE SUICIDE, MIDSUMMER NIGHT'S DREAM (B Sharp); MASTERCLASS, MASTERCLASS 2- FLAMES OF THE FORGE (Redline Productions at the Old Fitz); RUBEVILLE, SUGAR, PIMMS, AVAST, AVAST II – THE WELSHMAN COMETH, I FEEL AWFUL, DOKU RAI (Black Lung Theatre). Film and TV credits include FRAYED, THE DAUGHTER, PETER RABBIT, I AM WOMAN, THE LETDOWN, ROSEHAVEN, LITTLE MONSTERS, HUNTERS and Baz Luhrmann's upcoming biopic ELVIS.



SEAN O'SHEA KING CHARLES II

Sean's most recent encounter with David Williamson was playing Rupert Murdoch in RUPERT for Melbourne Theatre Company and at the Kennedy Centre in Washington D.C. For Ensemble he has appeared in TRIBES, SWEET ROAD, CAVALCADERS and RASPUTIN AFFAIR. He has appeared in over twenty productions for Bell Shakespeare including the title role in MACBETH and their tour to the U.K. of COMEDY OF ERRORS. His extensive theatre work includes plays for Sydney Theatre Company, Griffin, Hayes Theatre, South Australia Theatre Company, Darlinghurst Theatre, Western Australia Theatre Company. He trained at WAAPA and has taught and directed at WAAPA, University of Western Sydney and NIDA. Recent television includes OPERATION BUFFALO and DOCTOR DOCTOR.



SAM O'SULLIVAN SIR CHRISTOPHER WREN/JOHN WICKINS/SIMON/BAILIFF

Sam is a NIDA graduate and has worked with the likes of Ensemble Theatre, Belvoir St. Theatre, Darlinghurst Theatre, Griffin Independent, Mophead Productions, Sport for Jove and Pantsguys. He was nominated for Sydney Theatre Awards for his performances in PUNK ROCK and JOURNEY'S END. His screen credits include the feature film CROSSING PATHS and television series AMAZING GRACE, ON THE ROPES, BLACK COMEDY, WONDERLAND, PACKED TO THE RAFTERS and FAST TRACKS. Sam is an award-winning playwright and screenwriter. His plays include THE BLOCK UNIVERSE, THE WIND IN THE

UNDERGROUND, CHARLIE PILGRIM, YOU'RE NOT SPECIAL and BOXING DAY BBQ, which will premiere at Ensemble Theatre in late 2022.



SHAN-REE TAN ROBERT HOOKE

Shan-Ree recently appeared as DHH in the Australian premiere of David Henry Hwang's Obie Award-winning, Pulitzer Prize-nominated YELLOW FACE for Dinosaurs Productions/Kings

X Theatre, for which he won the 2021 Sydney Theatre Award for Best Performance in a Leading Role in an Independent Production. Other theatre credits include: AS YOU LIKE IT for Sport for Jove; WIT for Clock & Spiel; PYGMALION and NELL GWYNN for New Theatre; CRIME AND PUNISHMENT, TROILUS & CRESSIDA and SEAGULL for Secret House. He is a graduate of Columbia University, UNSW and the Australian Film, Television and Radio School. NEARER THE GODS is his debut for Ensemble Theatre.



HUGH O'CONNOR SET & COSTUME DESIGNER

Hugh is a live performance maker, creative director and designer. With an interest in work that is bold and theatrical, Hugh works across theatre, dance, musicals, cabaret,

experimental performance, exhibitions and events. Hugh has created work in collaboration with makers including directors: Craig Baldwin, David Berthold, Elizabeth Gadsby, Richard Carroll, Lucas Jervies, Mark Kilmurry, Paige Rattray, Iain Sinclair, and Imara Savage. Design for theatre includes: ONCE, SILENT NIGHT, GOODWORKS, RIDE AND FOURPLAY, A LIFE IN THE THEATRE, DAYLIGHT SAVINGS (Darlinghurst Theatre Co.); THE WITCHES (Griffin/Malthouse); THE FLICK, THE ALIENS, 4 MINUTES 12 SECONDS (Outhouse Theatre Co.); HIDDEN SYDNEY: THE GLITTERING MILE (Vivid Festival); THE WOMAN IN BLACK, THE ODD COUPLE, FOLK, THE NORMAN CONQUESTS, RELATIVELY SPEAKING, NEVILLE'S ISLAND (Ensemble Theatre); THE WIND IN THE WILLOWS, COSI (La Boite); 4000 MILES (Critical Stages); THE FANTASTICS (Hayes Theatre); A RIFF ON KEEF (Griffin Independent). Hugh was nominated for Best Set Design at the Sydney Theatre Awards. Hugh holds a Bachelor of Design from NIDA.



VERONIQUE BENETT ASSOCIATE SET & COSTUME DESIGNER

Veronique is a lighting, set and costume designer. As a lighting designer, Veronique's credits include: HAPPY DAYS, CHORUS (Red Line); SACRE (Circa);

BANGING DENMARK (Sydney Theatre Company); WOLVES (Belvoir); THE SMALLEST HOUR (Griffin); JOHN (Outhouse Theatre Co.); THE LIFE OF US (Hayes). Veronique designed costumes for MUSEUM OF MODERN LOVE (Seymour Centre/Sydney Festival) and AS YOU LIKE IT (Sport for Jove); set and lighting design for EXIT THE KING (Red Line) and ULSTER AMERICAN (Outhouse Theatre Co); set and costume design for OUR BLOOD RUNS IN THE STREET (Red Line). Veronique has been nominated for four Sydney Theatre Awards. Veronique completed a Master of Fine Art (Design for Performance) majoring in lighting and holds a Bachelor of Fine Art (Technical Theatre and Stage Management) from NIDA.



MATT COX LIGHTING DESIGNER

Since arriving in Sydney in 2003, Matt has designed numerous theatre productions including for Bangarra Dance Theatre: WARU JOURNEY OF THE SMALL TURTLE, DUBBOO, ONE'S COUNTRY, OUR LAND PEOPLE STORIES, BLAK, BELONG. for Carriageworks: LAKE DISAPPOINTMENT. for The Hayes Theatre Company: SHE LOVES ME. for Siren Theatre Co: THE TROUBLE WITH HARRY. for Ensemble: DIPLOMACY, MURDER ON THE WIRELESS. for the Australian Chamber Orchestra: REFLECTIONS ON GALLIPOLI. for Marrugeku: BURRBGAJA

YALIRRA. for Musica Viva: GOLDNER STRING QUARTET, for Bell Shakespeare: THE MISER, HAMLET, ROMEO AND JULIET. for Monkey Baa: POSSUM MAGIC, THE UNKNOWN SOLDIER, DIARY OF A WOMBAT. for Soft Tread: WHARF REVUE 2021. for Sydney Theatre Company: WHARF REVUE 2020, WHARF REVUE 2019, WHARF REVUE 2018, RUBY MOON. for William Zappa: THE ILIAD OUT LOUD. for Tinderbox Productions: DAVID SUCHET, POIROT AND MORE. for Louise Withers and Associates: THE MOUSETRAP, and A MURDER IS ANNOUNCED. for Michael Sieders Presents: ALICE IN WONDERLAND. for Company B: THE SEED. for Legs on the Wall: SYMPHONY. for Sport for Jove: THE LIBERTINE, OTHELLO, ANTIGONE, THE RIVER AT THE END OF THE ROAD, THE TEMPEST. for Red Line Productions: THIS MUCH IS TRUE, A VIEW FROM THE BRIDGE. for Sydney Festival: THE FAMOUS SPIEGELTENT (2016), THE FAMOUS SPIEGELTENT (2015), THE AURORA SPIEGELTENT (2014). for the Sydney Chamber Opera: HIS MUSIC BURNS.



CLARE HENNESSY COMPOSER & SOUND DESIGNER

Clare Hennessy is a musician, playwright and performer living and working on Gadigal country. She is a resident sound designer for IGNITE Collective including the works HUSH

(Brown's Mart Theatre, Darwin), GIRLFRIEND (Belvoir's 25A) and BLUE CHRISTMAS (KXT). Other sound design credits include: KASAMA KITA, THE ASTRAL PLANE, TUESDAY and GREATER SUNRISE (Belvoir's 25A), SAFE, YOU'VE GOT MAIL (Sotto), SENSITIVE GUYS (Cross Pollinate), MERCURY FUR (HBR) and A PERIOD PIECE (Glitterbomb). Her debut play ELEGY is proudly



published by Australian Plays and her most recent work, TONGUE TIED, is slated for production at KXT in late 2022. Education: MFA Writing for Performance (NIDA, 2016), BA Comms Theatre/Media (CSU, 2014).



MEG STEPHENS STAGE MANAGER

Meg Stephens is a multi-skilled stage manager and theatre technician originally from Meanjin (Brisbane). She completed her studies at the Queensland University of Technology

(Bachelor of Fine Arts - Technical Production, Mandarin) Meg has focused her career on touring, site specific work and festivals, having toured nationally full time for the past four years with touring theatre companies such as CDP Theatre Producers, Opera Australia and Monkey Baa Theatre Company. In addition to this, Meg also hopes to complete her qualifications as an interpreter and has been studying Mandarin and Russian for several years.



ALEXI WORONOWICZ ASSISTANT STAGE MANAGER

Alexi Woronowicz is a 2020 graduate of the Australian Institute of Music's Bachelor of Performance in the Dramatic Arts, and a member of the LGBTQIA+ community. During their time at

AIM, they learnt and honed both performance and production skills, with particular interest and attention shown to stage management and costume design. Their involvement in Ensemble's production of NEARER THE GODS will be their first foray into the professional theatre environment, after a forced break from the industry due to the global pandemic. Alexi hopes the future holds new opportunities in theatre production for her as an emerging artist.



RENATA BESLIK COSTUME SUPERVISOR

Renata graduated from NIDA in 2007 with a Bachelor in Costume Production. She has supervised costumes on over twenty shows for Ensemble Theatre including KILLING KATIE: CONFESSIONS

OF A BOOK CLUB. Other supervising credits: PLATEÉ, APOLLO AND DAFNE, A DELICATE FIRE, FARNACE, THE RETURN OF ULYSSES, ARTASERSE, ATHALIA, THE CORONATION

OF POPPEA, RAMEAU: ANACREON AND PIGMALION, THEODORA (Pinchgut Opera); BETTY BLOKK-BUSTER (Sydney Festival); FANGIRLS (Belvoir); HAMLET, HENRY V, THE WINTER'S TALE, MACBETH (Bell Shakespeare); THE GOVERNMENT INSPECTOR, STAY HAPPY KEEP SMILING, THE TEMPEST, WOYCECK, A LIE OF THE MIND, PORT, THE THREESOME (NIDA). Renata is also an accomplished costume maker and milliner.

UNDERSTUDIES



LLOYD ALLISON-YOUNG

Lloyd Allison-Young is a graduate of the Stella Adler Studio of Acting and the International Theatre School of Jacques Lecoq. Lloyd has appeared in the Australian premiers of CYPRUS AVENUE (Redline Productions),

CORAM BOY (KXT BAKEHOUSE), and THE GOD OF ISAAC (Darlinghurst Theatre Company). As a member of the experimental Little Eggs theatre collective, Lloyd helped create and perform the celebrated devised works SYMPHONIE FANTASTIQUE and THE RIME OF THE ANCIENT MARINER. A composer and multi-instrumentalist, Lloyd was commissioned to compose a new Australian musical in collaboration with Squabbalogic, which he completed during Lockdown '21. He most recently played Constable Ross in David Williamson's THE REMOVALISTS at the New Theatre, 2021.



CLAUDIA WARE

Claudia is a full-time graduate from the prestigious acting institution WAAPA (Western Australian Academy of Performing Arts). Since graduating Claudia has performed regularly with Sport for Jove Theatre Company,

performing in their productions of THE TEMPEST, MEASURE FOR MEASURE, SERVANT OF TWO MASTERS, MACBETH & A MIDSUMMER NIGHTS DREAM. Claudia also appeared in the New Theatre's production of AFTER THE DANCE. In 2019, Claudia took on the role of Shelly in the Darlinghurst Theatre production of GOD OF ISAAC. Claudia also starred in QTC's production of THE TAMING OF THE SHREW, directed by Damien Ryan in the role of Bianca Minola.

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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.