

WORLD PREMIERE

29 APR – 4 JUN 2022



FOR EVERYONE



# UNQUALIFIED 2: STILL UNQUALIFIED

BY GENEVIEVE HEGNEY & CATHERINE MOORE

DIRECTED BY JANINE WATSON

# WELCOME

I think I have only just stopped laughing at the antics of Felicity Bacon and Joanne Truebody and that was four years ago. UNQUALIFIED 2: STILL UNQUALIFIED is every bit as entertaining and ridiculous, continuing the journey of the most unqualified duo for any job, and like every good sequel – the play stands alone, rather than a sequel in which you needed to have seen the first one. So, more like THE GODFATHER PART TWO rather than JAWS 3 D. (Although nothing like either, you understand. Though combining those two films might be another journey for Felicity and Joanne if they ever break into film). Anyway, I am thrilled to welcome the hugely talented Catherine Moore and Genevieve Hegney back as writers and performers under the superb direction of Janine Watson once more. What can I say – this play can be about loneliness, friendship, motherhood and making connections? Or it can be a hugely funny night in the theatre with the best comedy pairing for many years. Or it can be both. It's up to you. But I hope, like me, you'll have a rollicking night in the company of comedy giants.

**MARK KILMURRY**  
ARTISTIC DIRECTOR

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## WRITERS' NOTE

One day after an 11am performance of UNQUALIFIED, Mark Kilmurry asked 2 very weary women if they'd be interested in writing a sequel to their play and they said, "You're out of your mind! We're tired mums, we haven't slept for 5 years! We may have a drinking problem!" 3 minutes later, they had a synopsis. And so STILL UNQUALIFIED was conceived. Then, half the writing team moved to Perth, the world was struck down with the plague and Perth became an impenetrable fortress. So the play was born despite the playwrights never being in the same room together... and theatre being dead. The idea that one day, people would come back to the theatre and laugh at their jokes again gave them the inspiration to keep writing. So to everyone who has come back to the theatre, they thank you.

Cath & Gen (who only talk about themselves in the 3rd person now)

**GENEVIEVE HEGNEY & CATHERINE MOORE**

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.

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## DIRECTOR'S NOTE

Sometimes people come into your life and it seems preordained. A ripple of déjà vu passes through you. There's an intersection and you cross paths at exactly the right moment. Catherine Moore and Genevieve Hegney are two such people for me. One show with them was a gift I couldn't have dreamt up. But two... I'm so very lucky. Their gifts individually are manifold. Their power together as writers and performers is nothing short of profound. But what brings the most immense joy is their openness and honesty – it is unavoidable and unwavering – and it makes everyone in the room a part of their creative family. They leave no one behind. They want everyone to shine. I feel my most intuitive as a director in their presence. The work makes me laugh often and loudly and, thus distracted, is free to quietly tug at my heartstrings – before I know it I'm immeasurably moved. Thank you to Mark, Claire, Loretta and the whole Ensemble team, to our creative team, to box office and bar staff, and MOST OF ALL Erin our stage manager who will steer the work through its season. Enjoy UNQUALIFIED 2: STILL UNQUALIFIED. My personal belief is that Cath and Gen's sequel does what the best sequels do – it equals and betters the first.

**JANINE WATSON**

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# SYNOPSIS

They might be carrying briefcases and commanding bigger pay cheques, but straight-talking Joanne and perennially optimistic Felicity are back and STILL UNQUALIFIED in this sequel to 2018's hilarious hit comedy. It's been a year since we left Joanne and Felicity singing at a karaoke bar. They now live together, work out of their home office and tackle jobs that require a far greater degree of expertise — which neither of them have. From birth doulas to truck drivers, wedding planners to paralegals, the two women stretch the truth but never risk stretching their friendship beyond repair. The inimitable Genevieve Hegney and Catherine Moore reunite once more with director Janine Watson for this madcap comedy about (still) hanging in there.

**CAST**  
JOANNE/VARIOUS **GENEVIEVE HEGNEY**  
FELICITY/VARIOUS **CATHERINE MOORE**

**CREATIVES**  
**DIRECTOR**  
**JANINE WATSON**  
**SET & COSTUME DESIGNER**  
**HUGH O'CONNOR**  
**LIGHTING DESIGNER**  
**KELSEY LEE**  
**COMPOSER & SOUND DESIGNER**  
**DARYL WALLIS**  
**VIDEO DESIGNER**  
**MORGAN MORONEY**  
**STAGE MANAGER**  
**ERIN SHAW**  
**COSTUME SUPERVISOR**  
**SARA KOLIJN**

**RUNNING TIME**  
APPROX. 90 MINS (NO INTERVAL)

*Vincent (Starry, Starry Night)*  
Written by Don Mclean (Benny Bird Co, Songs Of Universal)  
Administered by Universal Music Publishing Pty Ltd

**REC. AGES** 14+  
SOME STRONG LANGUAGE  
COMMISSIONED BY  
ENSEMBLE'S LITERARY FUND

## SPECIAL THANKS

The writers wish to thank, Mark Kilmurry for his guidance and inspiration in mime and for his unwavering support, Claire Nesbitt-Hawes for her flexibility and positivity in these tumultuous times, Merran Regan for being our dazzling go-between and life co-ordinator, Sandra Bates, for her generosity and for making sure Cath's family didn't go homeless, the entire Ensemble staff for their enthusiasm and belief in us, Cath's mum Carol Moore and Barbara Johnson for helping us realise Carmel Wambeck, Brian and Viv Ward for their recording of "Old Singapore", Sox the dog for her inspiration in the rehearsal room, our partners in life, Drayton and Matthew for loving us and being our biggest fans, our beautiful children Ziggy, Matilda and Stanley, and Janine Watson, for her brilliant mind, for always telling us the truth and for never tiring of laughing at our jokes.

The director would like to thank her management team at Expression, her beautiful daughter's four grandparents whose support ensured she could work, and her beloved partner Rowan for his unwavering belief in her.

Rehearsal images by Prudence Upton



**GENEVIEVE HEGNEY**  
PLAYWRIGHT/JOANNE/  
VARIOUS

A graduate of NIDA, Genevieve has worked in the industry for over 20 years as an actor, voice artist, writer,

producer and is acting coach at HOME AND AWAY. Film roles include RIPTIDE, THE LITTLE DEATH, BURNING MAN, RED INK, OUTBREAK GENERATION, NOT ON THE ROAD and DESIRABLE. TV credits include; upcoming comedy COLIN FROM ACCOUNTS (Binge) PIECES OF HER (Netflix) YOUNG ROCK (NBC) KINNE TONIGHT, DIARY OF AN UBER DRIVER, UPRIGHT, DOCTOR DOCTOR, JANET KING, THE KETTERING INCIDENT, CAMP (NBC), DEVIL'S DUST and OUT THERE. Theatre credits include UNQUALIFIED (Ensemble), TOT MUM (directed by Steven Soderbergh, STC), PARRAMATTA GIRLS (Belvoir), TWELFTH NIGHT, ANTONY & CLEOPATRA, JULIUS CAESAR, MUCH ADO ABOUT NOTHING (Bell Shakespeare Company) As well as co-writing UNQUALIFIED with Cath Moore (Ensemble Theatre), Genevieve co-wrote and co-produced, multi-award winning short film, THE AMBER AMULET (AWGIE Best Australian Short Film Script, Winner Crystal Bear Berlinale).



**CATHERINE MOORE**  
PLAYWRIGHT/FELICITY/  
VARIOUS

A graduate of the VCA, Catherine is an actor, voice artist, writer and acting coach. She has worked

extensively with Theatre companies across Australia including Ensemble, Griffin, Bell Shakespeare, Sydney Theatre Company, Merrigong, Darlinghurst, Old Fitzroy and Black Swan. In 2018, Catherine co-wrote and performed in UNQUALIFIED for Ensemble Theatre. Her Film credits include HOW TO PLEASE A WOMAN, H IS FOR HAPPINESS, RAISING THUNDER, BEING GAVIN, JULIAN and CELESTIAL AVENUE. TV credits include ITCH, DROP DEAD WEIRD, JANET KING, THE KETTERING INCIDENT, HOME AND AWAY, THE MOODY'S, CROWNIES, RAKE, SPIRITED, CHANDON PICTURES and the telemovie BIG REEF. Catherine is the voice of Janey Springs in the video-game BORDERLANDS. Her Cabaret WEILL WOMEN won Best Cabaret at the Melbourne Fringe. Catherine has worked as an Acting Coach on HOME AND AWAY, H IS FOR HAPPINESS, BLUEBACK, SWEET AS and ITCH. She currently lectures in Screen Acting at WAAPA.



## **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 NEARER THE GODS, 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. Next in 2022, Janine will direct THE COMEDY OF ERRORS for Bell Shakespeare.



## **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 Kilmer, 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); David Williamson's NEARER THE GODS, 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.



## **KELSEY LEE** LIGHTING DESIGNER

Kelsey is a lighting, set and costume designer for theatre and film. Recently for Belvoir she was Associate Lighting designer for AT WHAT COST? and previously the lighting designer for A ROOM OF ONE'S OWN. For Belvoir's 25A she was the Co-Production and Lighting designer on DESTROY, SHE SAID; and lighting designer for EXTINCTION OF THE LEARNED RESPONSE; SKYDUCK and KASAMA KITA. Last year she designed the lighting, set and costumes for WILFRED GORDON MCDONALD PARTRIDGE (ACO). Other credits include OUTDATED; KILLING KATIE (Ensemble Theatre), QUEEN FATIMA (NTOP and Sydney Festival), THERE'S A SEA IN MY BEDROOM (ACO); JALI (Aya Productions, Griffin Theatre Company), I'M WITH HER (Darlinghurst Theatre Company); APRIL AARDVARK (ATYP); GOOD DOG, IF WE GOT SOME MORE COCAINE I COULD SHOW YOU HOW I LOVE YOU (Greendoor Theatre Company) and LULU: A MODERN SEX TRAGEDY (NIDA).







**DARYL WALLIS**  
COMPOSER & SOUND  
DESIGNER

Daryl Wallis is a composer, sound designer, keyboard musician, vocal coach and musical director. He won the

2013 Sydney Theatre Award for Best Score & Sound Design in a Mainstage Production with Elana Kats-Chernin for the Ensemble production of FRANKENSTEIN, and the Green Room award as musical director for THE STRANGE BEDFELLOWS. Current projects include the cabarets LE GRAND JACQUES with Jacqui Dark and DISENCHANTED with Eliane Morel; AS LUCK WOULD HAVE IT with Drew Fairley; and THE HOUR OF LAND, a personal meditation and musical dialogue between Yosemite National Park and the Royal National Park in Sydney.



**MORGAN MORONEY**  
VIDEO DESIGNER

Morgan Moroney (he/him) is a multidisciplinary designer, originally from the land of the Kaurna people and currently working on Bidjigal and Gadigal

land. With a particular passion for integrated-media live performance, Morgan combines his passions for storytelling and technology to collaborate on distinctive and innovative works. Training: NIDA. Awards: APDG Emerging Designer for Live Performance (GHOSTS, NIDA 2020). Recent: Lighting Designer, JALI (National Tour), SIGNIFICANT OTHER (New Theatre), THE CONSTRUCT (Circus Monoxide); Assistant Lighting Designer, THE PHANTOM OF THE OPERA ON SYDNEY HARBOUR (Opera Australia); Assistant Video Designer, JAGGED LITTLE PILL AU. UPCOMING: co-Lighting Designer, CLEANSED (Redline), Lighting Designer, THE BARBER OF SEVILLE (Opera Australia).





### **ERIN SHAW** STAGE MANAGER

Erin is a graduate of the Technical Theatre and Stage Management course at NIDA. Erin has worked as a stage manager on *LITTLE BORDERS* and *LOVE, ME* for The Old 505; *MOTH* for ATYP, *FOLK*, *DIPLOMACY* (plus NSW/Vic tour), *AN INTIMATE EVENING WITH PAUL CAPSIS*, *KENNY* (plus tour), and *HONOUR* for Ensemble Theatre, *ECHOES OF THE JAZZ AGE* Tour, and as assistant stage manager on *DIPLOMACY*, *THE WIDOW UNPLUGGED* OR *AN ACTOR DEPLOYS*, *BABY DOLL*, *THE NORMAN CONQUESTS* and *KILLING KATIE: CONFESSIONS OF A BOOK CLUB* for Ensemble Theatre, and *A ROOM OF ONE'S OWN* and *BLISS* for Belvoir. Erin has also worked as a dresser on *GIRL ASLEEP* for Belvoir. Erin feels privileged to have worked with such an incredible team on this production and looks forward to the season.



### **SARA KOLIJN** COSTUME SUPERVISOR

Sara Koliijn graduated from Auckland University of Technology in 2007. She previously co-ordinated the 2022 and 2019 productions of *BLACK COCKATOO* with Ensemble Theatre. She recently worked as Head of Wardrobe at Bell Shakespeare on *A MIDSUMMER NIGHT'S DREAM* and *HAMLET*, as a buyer for *HEARTBREAK HIGH*, and a costume assistant for *BOOMKAK PANTO* at Belvoir and *I'M A CELEBRITY... GET ME OUT OF HERE!* She worked at Opera Australia for 9 years supervising *WHITELEY*, *EL VIAGGIO A REIMS*, *DIE MEISTERSINGER*, and *THE LOVE OF THREE ORANGES* (amongst many, many others) and organised the 2017 OA GARAGE SALE. Other Supervising credits include *THE POHUTAKAWA TREE* for Auckland Theatre Company. Wardrobe Assistant credits include; *KAREN O STOP THE VIRGINS* for Vivid Festival, *OLIVER!* for Auckland Theatre Company. Design Credits include; *BE YOUR OWN BOSS* for Giant Dwarf Productions and *THE LEGEND OF AGNI* for Bus Stop Films. Sara was Head Of Wardrobe on *HAIR* and *THE UNBELIEVABLES* as Sydney Opera House and *AIDA ON THE BEACH* for Opera Australia.



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BY BRITTANIE SHIPWAY

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