

26 JAN – 4 MAR
WORLD PREMIERE

ENS
THEATRE
MBE
FOR EVERYONE



A BROADCAST COUP

BY MELANIE TAIT | DIRECTED BY JANINE WATSON

 Sydney
Festival
2023

SUPPORTED BY SYDNEY FESTIVAL

WELCOME

What a thrill to finally be presenting A BROADCAST COUP on the Ensemble stage. This is the last of our delayed productions, which did the Covid roundabout, and I'm delighted Melanie Tait's terrific new play is finally here on our stage! Mel's topical eye and gift for truthful comedy, matched by the fabulously talented Janine Watson directing, and accompanied by this superb cast and creatives, means we are obviously in for a super theatrical treat. And like all the best of social comedies, as we laugh, we are remembering what it takes to be a decent human. And radio stations will never be quite the same again...

MARK KILMURRY
ARTISTIC DIRECTOR

DIRECTOR'S NOTE

Welcome to A BROADCAST COUP. A rigorous, funny, complex play. Interrogating themes and issues that are unquestionably discomfiting. And, depending on whose perspective you most align with, deeply uncomfortable. It reminds me of ancient texts, in a way. The audience must bear witness. Melanie Tait presents every character to us with substance, history, wisdom, compassion and humour. Like the ancient first plays of the Greek and Roman canon, we're not told who we're supposed to hate or find morally reprehensible. It's not the story of baddies and goodies where justice and revenge are a foregone conclusion. Society isn't like that and humans are far more intricate a species than that. Rather we're asked to bear witness to ordinary human beings encountering incredibly challenging events in their lives. Events that could be an opportunity for growth and learning, for connection and understanding, for absolution. Whether they are or not becomes the journey the audience follows. Ultimately, it's the vertical power structures of society that need to transform in order for human beings to really change, or to even want to try. The message needs to come from the very top down that the human plight is real and seen. In the ancient texts the top of the structure was the Gods. The human beings would face off with each other and their egos until one flaw emerges as the most embedded and immovable. Then the previously fearful mortals would raise their voices in anguish or protest until the Gods heard them. In punishing or absolving that flaw the Gods illuminated the wisdom of our collective need to evolve. The Gods said 'You will evolve. Whether you surrender to the inevitable or get dragged along kicking and screaming. Evolution will happen.'

Melanie Tait's play is, in my opinion, brilliant. The laughs disarm me. The arguments thrill me. I feel a responsibility to it in the room. To hold space with the actors and creative team for sustaining its heartbeat. We needed to pay great attention to time, pace, rhythm, both in the physical and verbal language elements of the play. My main task has been to create a sense of immediacy so you, in the audience, might feel like

active participants in the seeking of an answer to the questions it asks. My main aim has been to create a world that helps you to bear witness, rather than spectate. Where you feel included in the story and its unfolding. What's the point of being a spectator to one person's downfall or elevation if we can't see ourselves in their story? If they are separated from our experience as a villain or a hero? Deified or denigrated? So, all you needed to do was show up. Thank you for coming to the theatre.

JANINE WATSON

WRITER'S NOTE



A few months after the first lockdown in 2020, I was talking with one of my friends about the fate of A BROADCAST COUP. The play was in its first week of rehearsal the week the world changed and we were shut down.

He said something interesting regarding male sexual harassment and misconduct, along the lines of "Do you think the play is still relevant? Don't you think men have got the message post Me Too?"

At the time, we were still deep in the beginning of the pandemic – before

vaccines, when survival wasn't guaranteed. I took on this question and thought about it a lot.

In writing this play, I wanted to explore the grey areas of life after the 2017 #MeToo reckoning. Relationships and people who are messy. I hoped we might be able to figure out together, as theatre makers and an audience, where our responsibilities lie with our fellow human beings in the workplace. A public radio studio is a workplace I know intimately, but this story could play out in any office in Australia.

I would love A BROADCAST COUP to be irrelevant. Like my first play, THE APPLETON LADIES' POTATO RACE, about the gender pay gap, it's my dream it becomes a museum piece of theatre. In fact, I think I alluded to something similar in my playwright's note for that play too when it premiered at Ensemble in 2019.

In December, yet another media star was sacked from his job in Sydney after harassing colleagues at a Christmas party, after over twenty years of this sort of behaviour (allegedly).

I suspect we'll be having the conversation within this play for a while to come.

MELANIE TAIT

SYNOPSIS

Cut-throat journalist Jez Connell is out for her next sting. It's been a year since she brought down one of TV's most lauded stars for behaving badly and now she's got Michael King, the top-rated darling of public radio, in her sights. This time, it's personal. With the loyalty of his longstanding producer wavering, and a hip up-and-coming podcaster eager to take the mic off Mike, has the plug been pulled on Michael King's career?

This brand new comedy from Melanie Tait, the writer of the sell-out THE APPLETON LADIES' POTATO RACE, will send ripples through the airwaves and spark heated debate.

CAST

TONY COGIN MIKE
BEN GERRARD TROY
ALEX KING NOA
AMBER MCMAHON JEZ
SHARON MILLERCHIP LOUISE

CREATIVES

DIRECTOR
JANINE WATSON
SET & COSTUME DESIGNER
VERONIQUE BENETT
LIGHTING DESIGNER
MATT COX
COMPOSER & SOUND DESIGNER
CLARE HENNESSY
STAGE MANAGER
LAUREN TULLOH
COSTUME SUPERVISOR
EVELYN EVERAERTS-DONALDSON
INTIMACY COORDINATOR
SHONDELLE PRATT

UNDERSTUDIES

TROY HARRISON
ELLA PRINCE

VOICEOVER ARTISTS

BRONTE BAILEY
CHLOE BAYLISS
DANIELLE CARTER
OLIVIA INWOOD
ELLA PRINCE
ANNA WILLIAMSON

2020 Season Dramaturgs

Priscilla Jackman & Sarah Odillo Maher

2020 Workshop Director

Priscilla Jackman

RUNNING TIME

90 MINS (NO INTERVAL) REC. AGES 14+
STRONG LANGUAGE
SEXUAL REFERENCES

A BROADCAST COUP was made possible by the generous support of Guy Reynolds AO & Jenny Reynolds and Diana & George Shirling.

SPECIAL THANKS

Special thanks to Olivia Ansell and all at the Sydney Festival for their support of this production. Special thanks for their invaluable contributions to the development of this work: Ahunim Abebe, Matthew Backer, Caroline Brazier, Tina Bursill, Jessica Clarke, Priscilla Doueihy, Julian Garner, Genevieve Hegney, James Lugton, Colin Moody, William Zappa.

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

REHEARSAL IMAGES BY JAIMI JOY





MELANIE TAIT
PLAYWRIGHT

Melanie Tait is a playwright and screenwriter. A BROADCAST COUP opens in conjunction with The Sydney Festival. Melanie's hit play THE APPLETON LADIES' POTATO RACE premiered at the Ensemble Theatre in 2019 and toured nationally including at the State Theatre Company of SA and upcoming productions at Queensland Theatre and The Court Theatre, New Zealand. Melanie recently adapted THE APPLETON LADIES' POTATO RACE into a feature film for Paramount+ which will screen in 2023. Melanie's first play, THE VEGEMITE TALES (2007) won critical and popular acclaim, playing eight years in London, including two on the West End. Melanie has also worked at the ABC across radio, podcasting and television. She appears regularly as a commentator on ABC Radio and ABC TV.



JANINE WATSON
DIRECTOR

Janine is a director and actor. She graduated from the National Theatre Drama School (Melbourne) and undertook training with SITI Company (New York) and Zen Zen Zo Physical Theatre. Janine was the 2016 inaugural recipient of the Ensemble Theatre Sandra Bates award. Her directing credits include: for Ensemble Theatre; STILL UNQUALIFIED, NEARER THE GODS, UNQUALIFIED; for Bell Shakespeare: The 2022 tour of THE COMEDY OF ERRORS, 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.



TONY COGIN
MIKE

Tony is a graduate of UWS Theatre Nepean. He has worked extensively in the television and theatre industry. Selected theatre credits include: for Belvoir: THE DROVER'S WIFE (which received the Sydney Theatre and Helpmann Awards for Best Mainstage Production). Griffin Theatre Company: WHEREVER SHE WANDERS. Bell Shakespeare: HAMLET. Sydney Theatre Company: CHIMERICA, HARP IN THE SOUTH: PARTS I & II, MARY STUART, PLAYING BEATIE BOW, THE RESISTIBLE RISE OF ARTURO UI, THE TORRENTS, WONNANGATTA, and the award-winning musical MURIEL'S WEDDING. Major musicals include: BILLY ELLIOT, DR ZHIVAGO, MAN OF LA MANCHA, PROMISES, PROMISES. Tony's recent television credits include: for Disney+: LAST DAYS OF THE SPACE AGE; for Seven Network: HOME AND AWAY; for ABC: RAKE, DANCE ACADEMY; for Nine Network: LOVE CHILD; and for SBS: the AACTA Award-nominated DEAD LUCKY. His film credits include DECK DOGZ, and THE DROVER'S WIFE: THE LEGEND OF MOLLY JOHNSON.



BEN GERRARD TROY

Theatre: BUYER AND CELLAR (Ensemble Theatre); AMERICAN PSYCHO: THE MUSICAL (Hayes Theatre/ Sydney Opera House); THE MISANTHROPE

(Bell Shakespeare); ANGELS IN AMERICA (Redline/Apocalypse); YOUNG FRANKENSTEIN (Hayes Theatre); I AM MY OWN WIFE (Redline/Oriel); SONGS FOR THE FALLEN (Sydney/Brisbane/Adelaide Festival); YOU'RE A GOOD MAN, CHARLIE BROWN (Hayes Theatre); Shakespeare's R+J (Riverside). TELEVISION: MOLLY (7 Network); OPEN SLATHER (Foxtel); A PLACE TO CALL HOME (Foxtel); JACK IRISH: DEAD POINT (ABC); OUTLAND (ABC); DEEP WATER (SBS) Film: WOLF CREEK 2 and THE FALL GUY (2024). Awards: Sydney Theatre Awards: Best Actor Musical (AMERICAN PSYCHO: THE MUSICAL). Nominations: AACTAs: Best Supporting Actor Mini-Series (MOLLY); Sydney Theatre Awards: Best Actor Independent Production (I AM MY OWN WIFE). Training: NIDA



ALEX KING NOA

Alex King (She/Her); is a Sydney-based actor and graduate of Sydney Actors School. Alex has worked in both stage and film with credits including her most recent Bell Shakespeare Production COMEDY OF ERRORS in 2022 directed by Janine Watson. Other credits include HAIRWORM, directed by Emma Write; ORESTES directed by Kevin Jackson; HERONS directed by Anthony Skuse; MASK OF THE EVIL APPARITION, written and directed by Alex Proyas; and the feature film THE LONGEST WEEKEND, directed by Molly Haddon which premiered in 2022. This will be Alex's first production on the Ensemble stage.



AMBER MCMAHON
JEZ

Amber trained at Flinders University Drama Centre, the Stella Adler Company and SITI Company in New York. Best known for her work in theatre, her recent credits include; PHOTOGRAPH 51 (Ensemble Theatre) TOP COAT (Sydney Theatre Company), NORTH BY NORTH WEST (Kay and McLean Productions) STOP GIRL (Belvoir) and ACCIDENTAL DEATH OF AN ANARCHIST (Sydney Theatre Company). Other selected theatre credits include; TRIBES and THE APPLETON LADIES POTATO RACE for Ensemble, BLISS and PICNIC AT HANGING ROCK for Malthouse, which included two seasons at Royal Lyceum Edinburgh and Barbican London. She has received two Helpmann Awards for Best Female in a Supporting Role one for GIRL ASLEEP for Belvoir/Windmill and SCHOOL DANCE for Windmill.



SHARON MILLERCHIP
LOUISE

Sharon's career as a performer and creative talent has seen her recognised with a swag of awards, including three Helpmanns. Most recently, Sharon appeared in NORTH BY NORTHWEST for Kay and McLean Productions, FANGIRLS for Belvoir, THE APPLETON LADIES' POTATO RACE for Ensemble Theatre and SMALL MOUTH SOUNDS at the Darlinghurst Theatre. Sharon was recently Assistant Director on RBG: OF MANY ONE for The Sydney Theatre Company, Associate Choreographer on FANGIRLS for Belvoir and is currently the Australian Associate Director on SIX THE MUSICAL. Sharon's starring roles in musical theatre include Roxie Hart in CHICAGO, Meg Giry in THE PHANTOM OF THE OPERA and its sequel LOVE NEVER DIES, Belle in BEAUTY AND THE BEAST, Anita

in WEST SIDE STORY, Charity in SWEET CHARITY, Catherine in PIPPIN, Velma Kelly in CHICAGO, Columbia in ROCKY HORROR SHOW, Sonia Walsk in THEY'RE PLAYING OUR SONG, Demeter in CATS, and Cordelia in FALSETTOS, and Little Red Riding Hood in INTO THE WOODS for Sydney Theatre Company. Other notable roles for the Ensemble Theatre include the eponymous heroine SHIRLEY VALENTINE, all female roles in LAST OF THE RED HOT LOVERS and all roles in Joanna Murray-Smith's smash hit BOMBSHELLS.



TROY HARRISON
UNDERSTUDY

On screen credits include BARONS, RAKE, BITE CLUB, PULSE, THE SECRET SHE KEEPS, COPS LAC, EAST WEST 101, HOME & AWAY

and Baz Luhrmann's MOULIN ROUGE. On stage credits include THE WALWORTH FARCE, (Workhorse Theatre Co), SAVAGES (Darlinghurst Theatre Co), and THE MOTHERF**KER WITH THE HAT (Workhorse Theatre Co and Darlinghurst Theatre Co). He toured Australia and NZ in BEN HUR, The Arena Spectacular and with Barry Humphries in his show DAME EDNA BACK WITH A VENGEANCE. Musical theatre incl. THE BOY FROM OZ, SATURDAY NIGHT FEVER, PRICILLA QUEEN OF THE DESERT and Monty Python's SPAMALOT. Troy is the co-creator and Artistic Director of award-winning independent theatre company Workhorse Theatre Company and is one of the head acting tutors at Actors Centre Australia



ELLA PRINCE
UNDERSTUDY

Ella Prince trained at the Royal Academy of Dramatic Art in London (BA Acting). Theatre credits include THE COMEDY OF ERRORS and

A MIDSUMMER NIGHT'S DREAM for Bell Shakespeare; A ROOM OF ONE'S OWN for Belvoir Street Theatre; FAMILY VALUES and YOU'VE GOT MAIL for Griffin Theatre

Company; CHORUS, 4.48 PSYCHOSIS and THE SHADOW BOX for Old Fitz Theatre; A GIRL IS A HALF-FORMED THING for Kings Cross Theatre; SAFE for Old 505; ARACHNID for Bondi Feast and IN A YEAR WITH 13 MOONS for NIDA. Ella is a proud member of MEAA.



VERONIQUE BENETT
SET & COSTUME DESIGNER

Veronique is a lighting, set and costume designer. As a lighting designer, Veronique's credits include: THE JUNGLE AND THE SEA, TELL ME I'M

HERE, THE WOLVES (Belvoir); HAPPY DAYS, CHORUS (Red Line); SACRE (Circa); BANGING DENMARK (Sydney Theatre Company); NEAR THE GODS (Ensemble); 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 THE CARETAKER, A DOLL'S HOUSE (Ensemble); 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 Ensemble: BOXING DAY BBQ, A CHRISTMAS CAROL, THE CARETAKER, NEARER THE GODS, DIPLOMACY, MURDER ON THE WIRELESS. for Bell Shakespeare: THE MISER, HAMLET,





ROMEO AND JULIET. for Soft Tread: WHARF REVUE 2022 LOOKING FOR ALBANESE, WHARF REVUE 2021 CAN OF WORMS. for Sydney Theatre Company: WHARF REVUE 2020, WHARF REVUE 2019, WHARF REVUE 2018, RUBY MOON. for Sport for Jove: THE LIBERTINE, OTHELLO, ANTIGONE, THE RIVER AT THE END OF THE ROAD, THE TEMPEST.



CLARE HENNESSY
COMPOSER & SOUND
DESIGNER

Clare is an emerging writer, sound designer and performer working on Gadigal land. As a sound designer she has worked on NEARER THE GODS (Ensemble), HUSH at Brown's Mart Theatre in the NT (New Ghosts Theatre Company), 21 FORSTER STREET for Steps and Holes (The Q, ACT). She has designed for independent theatres across Australia including Belvoir's 25A (GIRLFRIEND, KASAMA KITA, THE ASTRAL PLANE, TUESDAY), KXT (MERCURY FUR, SENSITIVE GUYS, BLUE CHRISTMAS), Flightpath (HUSH) and in various schools. As a performer, she appeared as part of the award winning Little Eggs production SYMPHONIE FANTASTIQUE and co-wrote and performed in award winning web series TOXIC KISS PRESENTS: ACHTUNG, MEIN KUNST. Her most recent work as a playwright includes the critically acclaimed TONGUE TIED for Akimbo and CO at KXT. Her debut play, ELEGY (Left-of-centre theatre co) is proudly published by Australian Plays. She has contributed as an academic to HowlRound about the intersection between mental health and performing arts practice, a passion which is echoed in her work as a presenter for The Butterfly Foundation. As a musician, her work has topped the Triple J Unearthed Roots charts. She is delighted to be working with Janine Watson again for this production of A BROADCAST COUP.



LAUREN TULLOH
STAGE MANAGER

Lauren is Ensemble's Resident Stage Manager and a NIDA graduate, completing a Bachelor of Dramatic Art (Production). For Ensemble

Theatre: THE CARETAKER, THE ONE, A LETTER FOR MOLLY, LOVE LETTERS, KILLING KATIE, THE WOMAN IN BLACK, THE APPLETON LADIES' POTATO RACE (2021 regional tour), OUTDATED, THE LAST WIFE, THE LAST FIVE YEARS, MARJORIE PRIME, THE PLANT and BETRAYAL. For National Theatre of Parramatta: QUEEN FATIMA, THE THINGS I COULD NEVER TELL STEVEN and JESUS WANTS ME FOR A SUNBEAM (Belvoir return season). For the Hayes Theatre Company: REWIRED: MUSICALS REIMAGINED, AMERICAN PSYCHO, HIGH FIDELITY, ASSASSINS, THE FANTASTICKS, VIOLET and CALAMITY JANE which also toured to the Comedy Theatre Melbourne, Belvoir & regional areas. For Christine Dunstan Productions: THE GRUFFALO and THE GRUFFALO'S CHILD for which toured extensively across Australia & New Zealand. For Tall Stories UK: THE GRUFFALO: SONGS FROM THE SHOW which toured to Singapore.



EVELYN EVERAERTS-DONALDSON
COSTUME SUPERVISOR

Evelyn Everaerts – Donaldson is a NIDA costume graduate of 2019 with a production design background from

the Design Centre Enmore. She has made couture and burlesque costumes for Australian fashion label Nicol & Ford, prop costumes for the Australian Chamber Orchestra as well as Disney's most recent film THOR and FROZEN the Musical. Last year she supervised the wardrobe for Belvoir Street Theatre's production of MISS PEONY and THE CHERRY ORCHARD before moving on to become the Costume Supervisor for Darlinghurst Theatre Company's awaited

production of A CHORUS LINE. Since then she has constructed costumes for Hayes Theatre Co. production of JEKYLL & HYDE as well as taking on the role as Costume Supervisor for Ensemble Theatre's production of BOXING DAY BBQ, A CHRISTMAS CAROL and A DOLL'S HOUSE.



SHONDELLE PRATT
INTIMACY COORDINATOR

Shondelle is a Western Sydney based intimacy director, choreographer, theatre maker, performer and educator with degrees in Acting, Directing,

Education and theatre - with a focus on intercultural performance. She has 30 years of experience in the arts, working with

award winning companies such as Opera Australia, Pacific Opera, Monkey Baa Theatre Company, CDP, Aquarius Films, Gemme De La Femme, Dinosaurus Productions, Mad March Hare Theatre Company, Squabbalagic, Ping Chong and Company in New York and Uk Theatre Company Bamboozle. She has also enjoyed working with Sydney Philharmonia Choir, Darlinghurst Theatre Company, Red line Productions, Force Majeure, Spark Youth Theatre Company, Lady Sings it Better, Ensemble Theatre and Griffin Theatre Company, Global Viral Adventures, New Theatricals, as well as teaching institutions such as NIDA, VCA, ACA and AFTT. Shondelle is currently under the mentorship of Ita O'Brien, world leader in Intimacy Coordination.



SUPPORT US



Founded in 1958, Ensemble Theatre is Australia's longest continuously running professional theatre. It's our vision to be a significant influencer by presenting established classics and nurturing new Australian works. We work with the best playwrights and creative talent to provide unique live theatre experiences that

stimulate conversations, reflect contemporary society and trigger imaginations.

Help us to continue to be Theatre for Everyone

Please donate at ensemble.com.au/supportus or call Stephen Attfield, Philanthropy & Partnerships Manager on **02 8918 3400** or email stephena@ensemble.com.au

SPOTLIGHTS \$10000+

- The Balnaves Foundation
- Ellen Borda
- Clitheroe Foundation
- Joanne Dan
- Jinnie & Ross Gavin
- The James Family Charitable Foundation
- Ingrid Kaiser
- Mark Kilmurry & Jacqui Taffel
- Graham McConnochie
- Todd McKenney
- Neilson Foundation
- Victoria & Ian Pollard
- Southern Steel Group Pty Ltd
- John & Diana Smythe Foundation
- David & Kristin Williamson

BRIGHT LIGHTS \$5000 - \$9999

- Michael Adena & Joanne Daly
- David Z Burger Foundation
- Friends of Tracey Trinder
- Peter Eichhorn & Anne Willems
- Darin Cooper Foundation
- Emma Hodgman & John Coorey
- Binu & Elsa Katari
- Prue & Andrew Kennard
- Philip Maxwell & Jane Tham
- Merryn & Rod Pearse
- Liz Woolfson
- In memory of John & Vanda Wright

SHINING LIGHTS \$1000 - \$4999

- The Hilmer Family Endowment
- Melanie & Michael America
- Fiona Hopkins & Paul Bedbrook
- Gail & Duncan Boyle
- Phil Breaden
- Anne Bruning
- Alexander Carmichael
- Margaret Cassidy
- In memory of Audrey Bevan
- Bill Caukill & Debby Cramer
- Helen Devenish Meares
- Jayati & Bishnu Dutta

- Brent & Vicki Emmett Giving Fund
- Wesley Enoch AM & David McAllister AC
- Warren & Elizabeth Gray
- Andrew & Wendy Hamlin
- Matilda Hartwell
- Susan Hoopmann
- R Hutchinson
- Margaret Johnston
- Peter & Marion Lean
- Peter Lowry OAM & Dr Carolyn Lowry OAM
- Michael Markiewicz
- Debbie, Garry & Val
- David & Barbara Millons
- Peter EJ Murray
- June M Nicholls
- Jim & Maggie Pritchitt
- Fishy Productions
- Diana & George Shirling
- Russell & Christine Stewart
- Christine Thomson
- Wendy Trevor-Jones
- The Shirley Ward Foundation
- Dr Elizabeth Watson
- The Wenkart Foundation
- Anonymous x 6

STARLIGHTS \$500 - \$999

- Heather & Peter Andrews
- Axel & Alexandra Buchner
- Wayne Cahill
- Mrs Lisa Davis
- John Eldershaw
- Jan Falls
- Michele & Onofrio Ferrara
- Lianne Graf
- Dr Debra Graves
- Richard T G & Anna K Green
- Jill Hawker
- John Heathers Esq.
- James Henderson
- Steve & Diane Howard
- Sasha & Graham Huxley
- Jackie Katz

- G Kellner & A Deitz
- Hope Kennedy
- Adrienne & David Kitching
- John Lewis
- Jennifer Manning
- John Montgomery
- Caroline Phillips
- Penelope Nash
- David & Jill Pumphrey
- Catherine Rich
- Emine Sermet
- Millmaine Entertainment Australia
- Megan Sjoquist
- Andy & Jenny Small
- Sheila Smith
- Holly Stein
- Bob Taffel
- Geoffrey Tebbutt
- Lynn Trainor
- Steven & Beverley Watts
- Janice Wilkinson
- Anonymous x 13

LEAVE A LEGACY

We would like to thank the following Estates for their generous donations:

- Estate of Freddie Bluhm
- Estate of Leo Mamontoff
- Estate of Dimitry Nesteroff
- Estate of Margaret Stenhouse

ENCORE CIRCLE

Thank you to the following people for bequests in their wills:

- Joe Sbarro
- Anonymous x 2

Ensemble Theatre supporters are recognised for 12 months from the dates of donation. Current at 9 January 2023.



COMMISSIONERS' CIRCLE

IN RECENT YEARS UNDER THE ARTISTIC DIRECTORSHIP OF MARK KILMURRY, ENSEMBLE HAS CHAMPIONED ESTABLISHED, NEW AND EMERGING TALENT WITH A FOCUS ON DEVELOPING PLAYWRIGHTS WHO REFLECT CONTEMPORARY SOCIETY ON THE STAGE.

Since 2016, Ensemble has commissioned 14 new Australian plays and premiered 16, with another 5 new productions to premiere by the end of 2023. We've commissioned playwrights such as Joanna Murray-Smith, Steve Rodgers, Hilary Bell, Melanie Tait, Geoffrey Atherden and Vanessa Bates to name but a few.

The Commissioners' Circle will comprise a group of likeminded Ensemble supporters who are passionate about storytelling and supporting artists to create new work for our stage.

What does it take to be involved?

A belief and passion for new Australian plays. To join this community, please contact Stephen Attfield, Philanthropy & Partnerships Manager, on **02 8918 3400** or email stephena@ensemble.com.au

OUR PARTNERS

Thank you to our partners for playing a vital role in our success.

MAJOR PARTNER



GOVERNMENT SUPPORT



ASSOCIATE PARTNER



STRATEGIC PARTNERS



SUPPORTING PARTNERS



ENSEMBLE ED PARTNERS



VICTORIA AND IAN POLLARD

ENSEMBLE THEATRE TEAM

Artistic Director **Mark Kilmurry**
 Executive Director **Loretta Busby**
 Chief Financial Officer **David Balfour Wright J.P.**
 Artistic Producer **Claire Nesbitt-Hawes**
 Artistic Coordinator **Anna Williamson**
 Education Coordinator **Alex Travers**
 Literary Manager **Sarah Odillo Maher**
 Casting & Events **Merran Regan**
 Production Manager **Romy McKanna**
 Deputy Production Manager **Paisley Williams**
 Technical Supervisor **Glenn Seage**
 Resident Stage Manager **Lauren Tulloh**
 Philanthropy & Partnerships Manager **Stephen Attfield**
 Marketing Manager **Rachael McDonnell**
 Marketing Consultant **David Warwick-Smith**
 Deputy Marketing Manager **Charlotte Burgess**
 Marketing Assistant **Emma Garden**
 In-house Designer **Cheryl Ward**
 Media Relations **Kabuku PR**
 Ticketing & IT Manager **Holly McNeilage**
 Ticketing & Customer Service Coordinator **Bronte Bailey**
 Box Office Team **Alexandra Chambers, Angus Evans, Anita Jerrentrup, Kathryn Siely**

& **Sarah Taylor**
 Accounts **Gita Sugiyanto**
 Front of House Manager **Jim Birch**
 Front of House Supervisors **Megan Cribb & Isabella Wellstead**
 Head Chef **Aurélien Girault**
 Sous Chef **Ian Paul Aguilar Alarcon**
 Restaurant Manager **Emma Baker**
 Maintenance Coordinator **Paul Craig**
 Caretaker **Bing Barry**
 Cleaner **Devi Sharma Upadhaya**

ENSEMBLE LIMITED BOARD

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

ENSEMBLE FOUNDATION BOARD

Chair **Paul Clitheroe AM, Diane Balnaves, Graham Bradley AM, Joanne Cunningham, Ross Gavin, Emma Hodgman, Mark Kilmurry, Victoria Pollard, Margo Weston**

ENSEMBLE AMBASSADORS

Todd McKenney, Brian Meegan, Georgie Parker, Kate Raison



DAVID WILLIAMSON'S

RHINESTONE REX AND MISS MONICA

DIRECTED BY MARK KILMURRY

10 MAR – 29 APR 2023



**BAY
LY'S**
BISTRO

Downstairs at Ensemble,
experience spectacular
harbour views with
delicious food and wine.

CONNECT WITH US

Join our mailing list at ensemble.com.au to receive the latest news.



(02) 8918 3400
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.