

WORLD PREMIERE
25 NOV – 29 DEC



FOR EVERYONE



A CHRISTMAS CAROL

BY CHARLES DICKENS | ADAPTED BY HILARY BELL

COMMISSIONED BY ENSEMBLE'S LITERARY FUND

WELCOME

Almost every Christmas I read A CHRISTMAS CAROL (or at least my favourite passages) – being a fan of both Dickens and Christmas, it's a joyful double whammy! When reading the book, as opposed to watching the films, of which there are many, you are struck by how visual the writing is with close-ups, dissolves, special effects, sound, music and dance. All this before the evolution of film. But knowing Charles Dickens' love of the theatre and sometimes seeing plays every night of the week, the theatricals make sense. Dickens loved theatre (and the idea of what Christmas could be) and his best writing embodies the best of his influences. It makes sense then that his famous ghost story should tread the boards often and that his visions are brought to life all over the world. I am thrilled we have a legendary actor to play such a legendary and iconic character with John Bell as Scrooge, in a wonderful new adaptation by the amazing Hilary Bell. With this fabulous cast and creative team under the joyful direction of Damien Ryan, I know we are in for a real Christmas treat. A CHRISTMAS CAROL for our times, with Dickens' message about care and charity ringing true for all to hear. Enjoy. I know I will!

MARK KILMURRY
ARTISTIC DIRECTOR

DIRECTOR'S NOTE

Working on Dickens' atmospheric novel and Hilary's beautifully playful adaptation, I keep imagining what it must have been like to read the first editions of this book in the candlelit haze of 1843 London, a time when stories were so viscerally affecting, so necessary as an escape from the brutally industrialising world outside the frozen casements. Its vividness, its frightening and unique detail, precise descriptions of people, architecture, temperatures, rooms and streets, that even where geared toward evoking fear, always retain a comically subversive wit, Dickens' own addiction to the theatrical and to a sense of feeling connected to his reader at all times. It strikes me how perfectly calculated his message was – he knew people would read this book alone in cold, darkened homes in the December winter (it had instantly sold thousands of copies by Christmas that year). And when they snuggled in solitude

to read it, he knew they would encounter a selfish human being sitting in solitude in his winter chambers on Christmas eve about to be overwhelmed by a series of seismic visitations. To many, in what he could see was an increasingly selfish world, the book was a ghostly mirror with a pleasant title, just daring the reader to turn the page and see their refracted image. And yes they are real ghosts and yes this Ebenezer fellow goes on genuinely supernatural journeys, horizontally and vertically, through his own life and times, but on its most basic level, he goes nowhere at all and these aren't spectres on any level – these visitations are our own immoralities, our sins and failures, our fears and selfish, cruel misjudgements that have done real harm in the world and they walk into the chambers of our guilt, our otherwise well-fortified minds – it is not fanciful at all, it is terrifyingly personal in its purpose and an all too real possibility





for all of us. If we are not kind and careful, we can all afford to worry that one day as pasts and our projected futures might walk into the room when we cannot defend ourselves.

Scrooge's Hell is not fires and everlasting burning, it's being hated and reviled in perpetuity by living people. That's something Dickens must have known would frighten people. And above all, Dickens' vision of Hell is the inability to intercede in other people's unbearable suffering, trapped in eternal empathy as a reward for showing no empathy in life – and the theatre cleverly puts us in that powerless position in most plays, observing suffering and trauma but unable to do anything or make it stop until the curtain comes down and we encounter the choices we make in our own lives again. That is the very purpose of tragedy as a theatre form, and this story is a formal tragedy, observing all of its rules, but only imagining the fatal instruction of tragedy by giving us a glimpse of Tiny Tim's agonising fate while leaving us a final opportunity to change it.

Christmas to Dickens' audience had nothing to do with the material circus it is today. He was taking an opportunity to create a specific habitat for people's generosity, a date and time when they could be encouraged to think beyond themselves

and care for each other, and he was highly astute to recognise that the human race is so caught up in its personal race that sometimes we need the calendar to actually send us a notification of our humanity – 'today' is the day is we are generous to each other and express our love and connection. To Londoners in 1843, Christmas was not hugely significant at all, it was a lost largely rural tradition long since smothered by the rumble of the urban engine. It is so important to remember that he did not create the Disney-fication of Christmas, that rode in on his back. He was surgically using a deeply religious day, Christ's birthday, to write an humane and secular document that transcends any particular religious paradigm. There's an inevitable Christian bedrock there anyway in a story about charity on December 25 – but he had one passionate agenda in his mind, to change the world and to effect lasting social reform. His two most important characters, as stated by Dickens himself, were the homeless children that encounter Scrooge in the frigid midnight streets – "the boy is called Ignorance, the girl is Want". They still live on those streets, in every neighbourhood from Ukraine to South Sudan, to just down the road from us, and we walk past them every day.

"The wealthiest one percent of the world's population now owns more than half of the world's wealth", says the most recent Credit Suisse analysis of our shared global goose.

What other than selfish friends risen from the dead and a brutal night of haunting could possibly make that one percent wake up on Christmas morning and determine to use that wealth only for the benefit of their fellow creatures? We've had a couple of thousand Christmases and told a couple of million stories of generosity, moral awakening and the weightless ecstasy of giving – but it hasn't happened yet – notwithstanding those remarkable people whose empathetic distribution of their wealth has effected real change in the world, such people do exist, but remain a moral minority. And Scrooge is an unusual fish, not conspicuously wealthy, not at all hedonistic or ostentatious, he is instead like a subtraction symbol, he simply removes wealth from the world and buries it under his floorboards, a security blanket for a child whose mother died young and whose father never loved him perhaps. And saving for a 'rainy day' does not motivate Scrooge either, he is just holding on to it. It reminds us of the Covid disease of buying up all the loo paper, hand sanitizer and rat tests in case anyone else got to them...

There was a palpable degree of anger in Dickens in writing his transcendent novel *A CHRISTMAS CAROL* in a fevered six-week period in later 1843. Indeed, he had set out on a very different course of lectures and gatherings to encourage social reform at Christmas time before deciding to pivot to the power of telling a childlike story to achieve his goal. He only began the novel in October of that year and it was already printed and roaring off the shelves by December 25, 1843 – it fairly raged its way from Dickens' pen to the page – and remains one of the most reprised stories in human history. There is something essential about it, a modern myth.

Hilary's play is about 'involvement' for actors, audience, crew. That is its moral imperative, as it was Dickens' to give a shit about others, look outwardly, see and hear other people, empathise – not just in financial charity – but in an ever-dividing world, to learn to listen in arguments, in conversation, in communities, in workplaces – recognise and care for each other – we can't sit outside of a story like this, no matter how many times we see it. It is a necessary story.

Damien Ryan

SYNOPSIS

Gather your mistletoe, hang your stocking and join the Crummles family in their home as they bring to life this classic festive tale of villainy, injustice, transformation and redemption. This Victorian troupe will immerse you in the magic of Dickens' ghostly world as they conjure up spirits with music, pantomime and other thrilling surprises. Visited by three strangers on the eve before Christmas, Ebenezer Scrooge sees his inexcusable penny-pinching ways laid bare: from brushes with the past, to enlightenment in the present and dreaded visions of the future. Will Scrooge repent and throw turkey to the wind, or will he hold on to his purse strings, forever doomed like his poor deceased friend Marley?

RUNNING TIME
APPROX. 80 MINS
NO INTERVAL
REC. AGES 8+

Ensemble Theatre's commission of the adaptation of A CHRISTMAS CAROL was made possible thanks to the generous support of Charlene and Graham Bradley AM.

SPECIAL THANKS

Tina Matthews Puppet Maker, David Manuel

Ensemble Theatre proudly acknowledges the Cammaeraigal 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.

REHEARSAL IMAGES BY PRUDENCE UPTON

CAST
VALERIE BADER MRS CRATCHIT,
CHARITY LADY, MRS FEZZIWIG &
MRS CRUMMLES
JOHN BELL SCROOGE & CRUMMLES
JAY JAMES-MOODY BOB CRATCHIT,
XMAS PAST & MR FOLAIR
EMILY McKNIGHT FAN, BELLE, TINY TIM,
BOY CAROLLER, XMAS FUTURE &
THE INFANT PHENOMENON
ANTHONY TAUFA FRED, MARLEY, FEZZIWIG,
XMAS PRESENT & MR LENVILLE
DARYL WALLIS MR SNEVELLICCI
UNDERSTUDIES
ABE MITCHELL
BILLIE PALIN

ADAPTOR'S NOTE

As I write, there are at least six versions of A CHRISTMAS CAROL in production around the country. Include the rest of the world and the adaptations are numberless. Why is this story so persistently relevant, lending itself to every form of theatre from puppets to musicals, drag to pantomime, solo shows to spectaculars? It's because there is something at the heart of Dickens' tale that is so essential, so necessary to keep reminding ourselves, that we never grow tired of finding new ways to tell it, and that is that it's never too late to change. No matter what we've done in our past, while we live there's the opportunity to make amends. But that doesn't imply a 'get out of jail free' card: time is a constant presence in the story. The most moving moment is Scrooge discovering he still has time to make up for his wicked ways, and in his remaining years find love and friendship.

I'm so grateful to the Ensemble and the Commissioners' Circle, to Damien and our magnificent team, and for the chance to work with my wonderful dad whose idea this was, to begin with.

Hilary Bell



CREATIVES
ADAPTOR
HILARY BELL
DIRECTOR
DAMIEN RYAN
ASSISTANT DIRECTOR
DANIELLE MAAS
SET DESIGNER
AILS A PATERSON
COSTUME DESIGNER
GENEVIEVE GRAHAM
LIGHTING DESIGNER
MATT COX
MUSICAL DIRECTOR
DARYL WALLIS
COMPOSER
PHILLIP JOHNSTON
STAGE MANAGER
ERIN SHAW
ASSISTANT STAGE MANAGER
VANESSA MARTIN
COSTUME SUPERVISOR
EVELYN EVERAERTS-DONALDSON
PUPPETRY MOVEMENT CONSULTANT
EMMA DE VRIES
CHOREOGRAPHER
SHONDELLE PRATT



CHARLES DICKENS PLAYWRIGHT

Charles Dickens was a nineteenth-century British author and editor born in Portsmouth, England in 1812. He wrote novels, short stories, comics and novellas and produced some of the most famous works of his time including OLIVER TWIST, A CHRISTMAS CAROL, GREAT EXPECTATIONS and A TALE OF TWO CITIES. At age 12, after his father declared bankruptcy, Charles was sent to work in a warehouse that produced bottles of liquid shoe polish. His experiences here left a permanent scar psychologically and creatively, with themes of abandoned children, social injustice and a hunger for financial and emotional security prevalent throughout his works.

Charles' first book, a collection of stories called SKETCHES BY BOZ, was published in monthly instalments from 1836 to 1837 and became one of the most popular works of the time. Charles embarked on his writing career full-time and produced some of his best works including OLIVER TWIST (1837-39), NICHOLAS NICKLEBY (1838-39), THE OLD CURIOSITY SHOP and BARNABY RUDGE as part of the MASTER HUMPHREY'S CLOCK series (1840-41). On 19 December 1843, after just six weeks of writing, A CHRISTMAS CAROL was published. The first edition was sold out by Christmas Eve.

There are now over 100 film versions of A CHRISTMAS CAROL and his works continue to influence literature and pop culture to this day.



DAMIEN RYAN DIRECTOR

This is Damien's first show with Ensemble. Founder/ Artistic Director, Sport for Jove Theatre. Recent credits for SFJ: Writer/Director:

Feature Film VENUS & ADONIS; Director: ROMEO & JULIET, MACBETH, OTHELLO, THE CRUCIBLE, ROSE RIOT: SHAKESPEARE'S HISTORY CYCLE, MERCHANT OF VENICE, ANTIGONE, ANTONY AND CLEOPATRA, THE RIVER AT THE END OF THE ROAD, CYRANO DE BERGERAC, NO END OF BLAME, OTHELLO, THE TEMPEST, AWAY, THE TAMING OF THE SHREW, LOVE'S LABOUR'S LOST, THE IMPORTANCE OF BEING EARNEST, A MIDSUMMER NIGHT'S DREAM, ALL'S WELL THAT ENDS WELL, TWELFTH NIGHT, THE LIBERTINE. For STC/MTC: THE FATHER; Bell Shakespeare HAMLET, HENRY IV PARTS 1&2, HENRY V, ROMEO AND JULIET; Queensland Theatre: THE TAMING OF THE SHREW, and AS YOU LIKE IT in 2023. Old Fitz: LOOK BACK IN ANGER. Awards: Green Room Award – Best Production/Director HENRY V; Sydney Theatre Awards – Best Production/Director ANTIGONE; Best Production/Director HENRY V; Best Production/Director CYRANO DE BERGERAC; Best Production ALL'S WELL THAT ENDS WELL; Best Production THE LIBERTINE; Glugs: Best Director THE FATHER; Best Production LOOK BACK IN ANGER (with Lizzie Schebesta). Damien's award-winning adaptations of ANTIGONE and CYRANO are published by Currency Press. He has been a proud MEAA member for 28 years.



HILARY BELL ADAPTOR

As well as writing for screen and radio, Hilary is an award-winning playwright, lyricist and librettist. A graduate of NIDA, AFTRS and New York's

Juilliard School, she was the Patrick White Fellow at the Sydney Theatre Company and the Tennessee Williams Fellow at the University of the South, Tennessee. Her plays, musicals and operas have been produced around the country as well as internationally. With Antonia Pesenti, she is the creator of several picture books including the bestseller, ALPHABETICAL SYDNEY. She is a founding member of playwrights' company 7-ON, and currently a Visiting Scholar at the State Library of NSW.



DANIELLE MAAS ASSISTANT DIRECTOR

This is Danielle's second production with Ensemble Theatre; she was also the assistant director on THE CARETAKER (2022).

Danielle's recent directorial credits include BREAKING GLASS (Carriageworks, 2020) and WHAT THE BUTLER SAW (New Theatre, 2018). Danielle is the Associate Director of the Australian production of AMERICAN PSYCHO (2019 & 2021). As an Artistic Associate of Sydney Chamber Opera, Danielle has assisted directors Kip Williams, Adena Jacobs, Janice Muller and Sarah Giles. Danielle is a graduate of the Royal Central School of Speech & Drama in London.



VALERIE BADER MRS CRATCHIT, CHARITY LADY, MRS FEZZIWIG & MRS CRUMMLES

Valerie's extensive career has encompassed theatre, film and television. Valerie

has worked with just about every main stage theatre company in the country. She recently appeared for ATYP in the 2022 revival of M.ROCK. Her other theatre credits includes: KILLING KATIE: CONFESSIONS OF A BOOKCLUB and THE APPLETON LADIES' POTATO RACE (Ensemble Theatre), CURSED, PARAMATTA GIRLS, BARMAIDS (Belvoir), ENTERTAINING MR SLOANE (State Theatre SA), TALK, CHILDREN OF THE SUN, MORNING SACRIFICE, WHARF REVUES, FALSETTOS, JUST BENT, SUMMER RAIN, DARLINGHURST NIGHTS and KING OF COUNTRY (STC). Recent feature film appearances include: WISH YOU WERE HERE, BLACK & WHITE & SEX and RIP TIDE. Television includes: BUMP, DEVIL'S PLAYGROUND, DEAD LUCKY, THE LET DOWN, THE CHUCK IN, ALL SAINTS.



JOHN BELL SCROOGE & CRUMMLES

John Bell is the founder of Bell Shakespeare and one of Australia's most acclaimed theatre personalities. In a career of acting and

directing, John has been instrumental in shaping the Australian theatre industry as we know it. After graduating from Sydney University in 1962 John worked for the Old Tote Theatre Company, all of Australia's state theatre companies and was an Associate Artist of the Royal Shakespeare Company in the United Kingdom. As co-founder of Sydney's Nimrod Theatre Company, John presented many productions of landmark Australian plays including David Williamson's Travelling North, The Club and The Removalists. He also initiated an Australian Shakespeare style with Nimrod

productions such as *Much Ado About Nothing* and *Macbeth*. John Bell is an Officer of the Order of Australia and the Order of the British Empire. He has an Honorary Doctorate of Letters from the Universities of Sydney, New South Wales and Newcastle. In 1997 the National Trust of Australia named him as one of Australia's Living Treasures. In 2003 the Australia Business Arts Foundation awarded John the Dame Elisabeth Murdoch Cultural Leadership Award. His many awards as an actor and director include the Helpmann Award for Best Actor and Best Supporting Actor (*Richard 3*, 2002 & *Jaques in As you Like It*, 2015) & nominated for Best Support Actor and Best Actor (*Uncle Vanya*, 2011 and *The Father*, 2017), a Producers and Directors Guild Award for Lifetime Achievement and the JC Williamson Award (2009) for extraordinary contribution to Australia's live entertainment industry and the 2010 Sydney Theatre Award for Lifetime Achievement in recognition of his extraordinary career as an actor, director and producer. John is the founder and chair of The Boudi Foundation for the Arts, based on the NSW Central Coast, dedicated to supporting young artists of all genres.



JAY JAMES-MOODY
BOB CRATCHIT, XMAS PAST
& MR FOLAIR

Jay James-Moody is an award-winning actor, director, writer, and producer; is the Artistic Director of acclaimed boutique company Squabbalogic; was a co-founder of Sydney's prestigious Hayes Theatre Co; and conceived and co-wrote the anticipated original musical *THE DISMISSAL*. Acting credits include *ROMEO & JULIET*, *WEST SIDE STORY*, *HERRINGBONE*, *THE BOOK OF MORMON*, *SHE LOVES ME*, *A CHEERY SOUL*, *A MIDSUMMER NIGHT'S DREAM*, and Ensemble's *A YEAR WITH FROG AND TOAD*. Jay has directed *BRING IT ON*, *THE ORIGINAL GREASE*, *GREY GARDENS*, *TRIASSIC PARQ*, *MAN OF LA MANCHA* and *CARRIE* among many others.



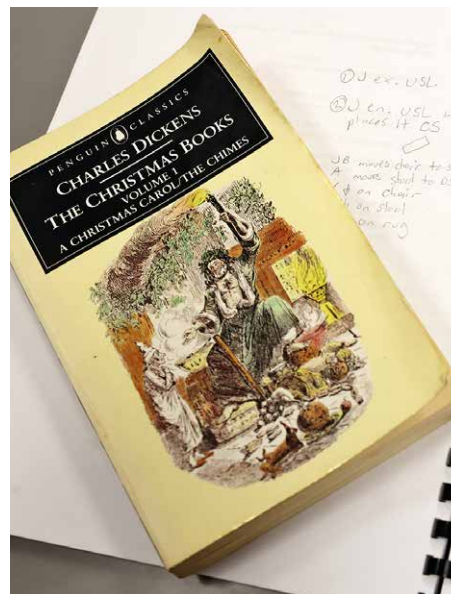
EMILY McKNIGHT
FAN, BELLE, TINY TIM, BOY
CAROLLER, XMAS FUTURE &
THE INFANT PHENOMENON

Emily McKnight is a Sydney based actor, musician and children's singer: Emily Who. Her theatrical credits include; *AS YOU LIKE IT* (Sport For Jove), *MACBETH* (SheShakespeare), *TICKTICKBOOM* (subtlenuance), *GRAVITY GUTS* (Company of Rogues), and *POETRY IN ACTION*. Her television credits include; *JAY'S JUNGLE* (Ambience Entertainment) and *BLACK COMEDY* (ABC). Emily is regularly engaged by Sydney Symphony Orchestra to present their education concerts. She is also a voice over artist and is the voice of the audio tour at the Hyde Park Barracks Museum, Sydney. Emily is the creator and host of the popular podcast for Actors: *AN ACTOR SURVIVES*.



ANTHONY TAUFA
FRED, MARLEY, FEZZIWIG,
XMAS PRESENT
& MR LENVILLE

Anthony has recently finished filming the second series of *WOLF LIKE ME* and earlier in the year appeared in *COLIN FROM ACCOUNTS*. This year he performed in *THE TENANT FROM WILDFELL HALL* for Sydney Theatre Company. Anthony's other STC credits include *HOW TO RULE THE WORLD*, the tour of *BLACK IS THE NEW WHITE*, *A CHEERY SOUL*, *SAINT JOAN* and *CLOUD NINE*. Anthony also appeared in *AN OCTOROON* and the re-mount of *BLACK IS THE NEW WHITE* for Queensland Theatre as well as *COMEDY OF ERRORS* and *THE MERCHANT OF VENICE* for Bell Shakespeare.





BILLIE PALIN **UNDERSTUDY**

Originally from Dubbo, Billie began her vocal training at the Macquarie Conservatorium and went on to complete a Bachelor of Music at the Australian Institute of Music. Billie's credits include HMS PINAFORE (Ralph Rackstraw), GODSPELL (Jesus) and swing for DUBBO CHAMPIONSHIP WRESTLING and JEKYLL & HYDE for The Hayes Theatre Company. THE LOVERS Workshop for Bell Shakespeare and WE ARE (THE END OF) THE WORLD for Supply Evolution Productions. Her powerhouse voice saw Billie crowned the 2019 winner of the Sydney Cabaret Competition with her cabaret FROM DUBBO TO DEATH.



ABE MITCHELL **UNDERSTUDY**

Abe is a graduate of University of Wollongong (BCA – Music/Theatre). After graduating he worked for LATT Children's Theatre in South Korea where he toured between 2009-2010. In 2011, he co-devised a South Korean/Australian collaboration UNDERGROUND which was nominated for Best Musical and Best New Play at the 2011 Matilda Awards. Abe's on-screen credits include Cyber Reg in ABC America's REEF BREAK (2019), Carter in Channel Nine's LOVE CHILD (2014), SYD 2030 (2012-2015) as seen on ABC iView, web series GIRT BY FEAR (2016) and JUMP (awarded "Best Live Action Short Film" at Palm Springs International Shortfest 2013). Abe playing the title role in MACBETH (Sport for Jove - 2019), the national tour of Monty Python's SPAMALOT (One Eyed Man Productions - 2020), ONCE (Darlinghurst Theatre Co- 2019/2022), DARLINGHURST NIGHTS (Hayes Theatre - 2018), FINDR (Darlinghurst Theatre Co/JackRabbit Theatre - 2018), IRONBOUND (KXT Bakehouse/An Assorted Few- 2018), DEAD SKIN (KXT Bakehouse/White Box Theatre - 2020),

GODSPELL (Hayes Theatre Co - 2022) as well as performing in multiple productions with Sport for Jove Theatre Company through 2019, most notably as Richard III in ROSE RIOT.



AILSA PATERSON **SET DESIGNER**

Ailsa completed the Bachelor of Dramatic Art in Design (NIDA) in 2003. Design credits include CHALKFACE (STC), WATERSHED (Adelaide Festival), WHO'S AFRAID OF VIRGINIA WOOLF (State Theatre Co of SA/Sydney Festival, QT), MYTH OR THE GO BETWEEN (Gravity and other Myths), SINGLE ASIAN FEMALE, CHALKFACE, GIRLS AND BOYS, WHO'S AFRAID OF VIRGINIA WOOLF, RIPCORD, GASLIGHT, THE 39 STEPS, JASPER JONES, END OF THE RAINBOW, CREDITORS, SENSE AND SENSIBILITY, SWITZERLAND, THE 39 STEPS, ROMEO AND JULIET and MENDELSSOHN'S DREAM (with Adelaide Symphony Orchestra), BECKETT TRIPTYCH (Footfalls, Eh Joe, Krapp's Last Tape), THE IMPORTANCE OF BEING EARNEST, HEDDA GABLER, IN THE NEXT ROOM OR THE VIBRATOR PLAY, WAR MOTHER, THE HAM FUNERAL, THE COMPLETE WORKS OF WILLIAM SHAKESPEARE (Abridged), THE PRICE and THE CRIPPLE OF INISHMAAN, BETRAYAL, A DOLL'S HOUSE, THINGS I KNOW TO BE TRUE, LITTLE BIRD, THE SEAGULL and THREE SISTERS (State Theatre Co of SA). Other theatre design credits include YO DIDDLE DIDDLE and CRANKY BEAR (Patch Theatre), THE BOY WHO TALKED TO DOGS, SONGS FOR THOSE WHO'VE COME ACROSS THE SEAS, EMIL AND THE DETECTIVES, THE MOUSE, THE BIRD & THE SAUSAGE, and ODE TO NONSENSE (Slingsby), VIGIL (Adelaide Cabaret Festival), DEBUT 5 and NATURALLY (Restless), CLOUDSTREET! and DIDO AND AENEAS (State Opera of SA), THE STREETS (OzAsia Festival), and OTHER DESERT CITIES, SEMINAR and SKYLIGHT (Ensemble).



GENEVIEVE GRAHAM COSTUME DESIGNER

Genevieve graduated from The National Institute of Dramatic Art (NIDA) in 2017 with a Bachelor of Fine Arts (Design for Performance), and a Masters of Fine Arts (Design for Performance). Her work focuses on the character as the starting point, placing the designer/actor/director collaboration at the forefront of her design process. In 2017, Genevieve received the APDG award for 'Best Emerging Designer', for her production and costume design for EURYDIKE AND ORPHEUS, performed at the NIDA parade theatre, directed by Priscilla Jackman. That same year, Genevieve was the costume designer for The Australian Brandenburg Orchestra's BITTERSWEET OBSESSIONS, a new Opera. Straight after graduating, Genevieve was appointed costume designer for series 2 of Channel Seven's television program DROP DEAD WEIRD. Since then she has designed costumes for multiple theatre shows including DIPLOMACY directed by and starring John Bell, and THE APPLETON LADIES' POTATO RACE directed by Priscilla Jackman. In 2019, Genevieve designed the costumes alongside director Kim Carpenter for The Theatre of Image's BRETT AND WENDY-A LOVE STORY BOUND BY ART. Last year Genevieve was the senior costume buyer for the Australian Netflix hit HEARTBREAK HIGH, and since then, she's designed the costumes for two new television mini series: APPETITE on SBS, and THE DISPOSABLES on ABCme.



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:

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.



DARYL WALLIS MUSICAL DIRECTOR

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 cabaret DISENCHANTED with Eliane Morel; SOMETHING THAT HAPPENED with THE STRANGWAYS ENSEMBLE; and THE HOUR OF LAND, a personal meditation and musical dialogue between Yosemite National Park and the Royal National Park in Sydney.



PHILLIP JOHNSTON COMPOSER

Phillip Johnston has had parallel careers as a composer for film, theatre and multimedia, and as a jazz musician and bandleader.

His theatre composition credits include MEASURE FOR MEASURE, WAR OF THE ROSES, THE COMEDY OF ERRORS, THE MERCHANT OF VENICE and MACBETH for Bell Shakespeare; VENUS with Suzan-Lori Parks, THE ANATOMY LESSON OF DR. RUYSCH and THE FALLS with Hilary Bell; other credits include WORDLESS! and DRAWN TO DEATH: A THREE PANEL OPERA

with Art Spiegelman and the opera YOUNG GOODMAN BROWN with R. Foreman. In 2022 he appeared at the Melbourne Jazz Festival and MONA FOMA, among others.



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), HONOUR and UNQUALIFIED 2: STILL UNQUALIFIED, PHOTOGRAPH 51 for Ensemble Theatre; ECHOES OF THE JAZZ AGE Tour; ROMEO AND JULIET for Sport for Jove, 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 feels privileged to have worked with such an incredible team on this production and looks forward to the season.



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 A DOLL'S HOUSE.



VANESSA MARTIN ASSISTANT STAGE MANAGER

Vanessa is a graduate of NIDA's Production course, holding a Bachelor of Dramatic Art in Technical Production. Her assistant

stage management credits include BLACK COCKATOO (Ensemble Theatre); WUDJANG: NOT THE PAST (Bangarra Dance Theatre); A RAISIN IN THE SUN, WHITE PEARL, FUN HOME, BLACK IS THE NEW WHITE (2018 and 2019 Australian Tour), SAINT JOAN, THE TORRENTS, DINNER, JUMPY, ARCADIA, ORLANDO, SWITZERLAND, MACBETH and TRAVELLING NORTH (Sydney Theatre Company); THE WOLVES, JASPER JONES (Tour), SEVENTEEN, MR BURNS: A POST-ELECTRIC PLAY, THE EVENTS and THE GOVERNMENT INSPECTOR (Belvoir); CALAMITY JANE (Belvoir with One Eyed Man Productions); HAMLET, I LOVE YOU BRO, THE CHAIRS and THE WHITE EARTH (La Boite Theatre Company); DOCTOR WHO SYMPHONIC SPECTACULAR: AUSTRALIAN TOUR - SYDNEY (Andrew Kay & Management for BBC).



SUPPORT US



GIVE THE GIFT OF EDUCATION THIS CHRISTMAS.

This holiday season, Ensemble is asking you to dig deep and support our Livestreaming platform that takes live productions directly into schools coupled with specially designed education resources that link the production to the curriculum. Help young people vulnerable to disadvantage, whether it be

financial or geographic. Our aim is to allow as many young people as possible to experience the educational and transformative effects of theatre.

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

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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 8 November 2022.



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



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ENSEMBLE ED PARTNERS



VICTORIA AND IAN POLLARD

WORLD PREMIERE



BOXING DAY BBQ

BY SAM O'SULLIVAN | DIRECTED BY MARK KILMURRY

5 DEC – 15 JAN 2023

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**
 Casting & Events **Merran Regan**
 Literary Manager **Sarah Odillo Maher**
 Production Manager **Romy McKenna**
 Deputy Production Manager **Paisley Williams**
 Technical Supervisor **Glenn Seage**
 Philanthropy & Partnerships Manager **Stephen Attfield**
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 Media Relations **Kabuku PR**
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 Ticketing & Customer Service Coordinator **Bronte Bailey**
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Accounts **Gita Sugiyanto**
 Front of House Manager **Jim Birch**
 Front of House Supervisors **Megan Cribb & Isabella Wellstead**
 Head Chef **Aurélien Girault**
 Restaurant Manager **Emma Baker**
 Sous Chef **Ian Paul Aguilar Alarcon**
 Maintenance Coordinator **Paul Craig**
 Caretaker **Bing Barry**
 Cleaner **Devi Sharma Upadhaya**

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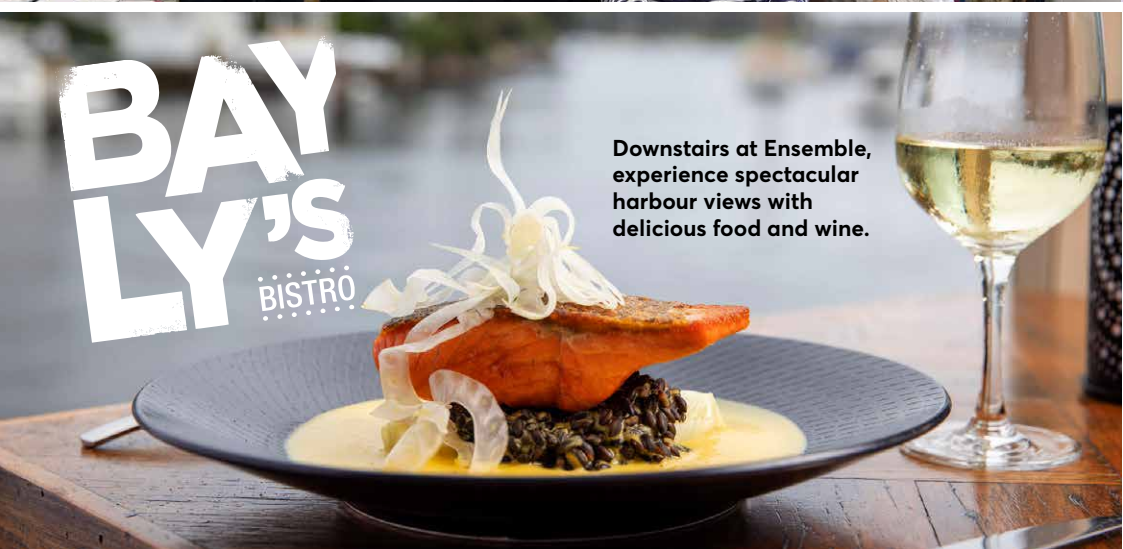
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ENSEMBLE FOUNDATION BOARD

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

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Todd McKenney, Brian Meegan, Georgie Parker & Kate Raison



**BAY
LY'S**
BISTRO

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

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



(02) 8918 3400
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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.