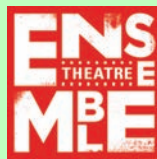


20 OCT – 25 NOV



FOR EVERYONE



BY SHELAGH STEPHENSON

THE MEMORY OF WATER

DIRECTED BY RACHEL CHANT

WELCOME

I remember being completely bowled over after reading Shelagh Stephenson's terrific play, *THE MEMORY OF WATER*, and passed it immediately over to one of our favourite directors, Rachel Chant, who we knew would make it a wonderful production – and we were right!

With this fabulous cast and creative team, I am thrilled to see the play on stage and to be able to share it with all of you. Shelagh's play is about memory, but also the need to be loved for who we are rather than who we think we are... and among the laugh out loud comedy, there is an inner peace waiting to be discovered. Enjoy!

MARK KILMURRY
ARTISTIC DIRECTOR

WRITER'S NOTE

THE MEMORY OF WATER was the first stage play I ever wrote. It was written on spec and subsequently opened at Hampstead Theatre in London. It was successful in a way that absolutely no-one, least of all me, expected. Until then, I'd been writing for BBC Radio Drama, where I thought I could hone my craft below the radar. *THE MEMORY OF WATER*, isn't autobiographical except in the sense that my mother did die, and I have sisters – but we are five (imagine...). I wanted to write about the slipperiness of memory and the heightened, contradictory emotions which are released when you lose a parent. Somehow, it ended up as a comedy – although that's not all it is. It's still performed all over the world – young women seem to be drawn to it. I don't pretend to understand this, but it's hugely gratifying. What I've learnt is that the human desire – in fact need - to laugh together, in a darkened theatre, is universal and very strong. Even when, or possibly because, the play is about organising your mother's funeral. I wish you tremendous success with it.

SHELAGH STEPHENSON



DIRECTOR'S NOTE

It isn't uncommon for a rehearsal room to feel like a family. As we all know, however, family can mean multitudes – our individual experience of family shapes what this idea means to us. In the case of this team, since day one of rehearsals, we've been lucky enough to say that family means safety, collaboration, joy and belonging.

This familial connection has felt particularly pertinent in exploring Shelagh Stephenson's beautifully written and aching familiar play, *THE MEMORY OF WATER*.

Throughout our process, we've talked a lot about the nature of family. The complexity of these relationships which play such a huge role in informing who we are. The inevitable push and pull of familial relationships and how, often, the more we try to break free of these binds, the more we find ourselves drawn back in. The idea of water holding memory is that no matter how much you dilute a water solution, the water will retain the 'memory' of whatever substance has run through it. "You can dilute and dilute and dilute but the pertinent thing remains." Our family runs through us like wine through water – for better or worse.

When it comes to memory, there is no absolute truth. Memories are an act of subjective re-creation, altered and reconstructed to aid our own survival. No two recollections will be the same. I love how this applies in the context of theatre: despite the fact that every person in the audience is watching the same show, no two experiences will be the same. Each person will see different things based on their individual context. There is no absolute truth - there is just your experience, and what it means to you.

Thank you to Mark, Loretta and the whole Ensemble team for the gift of this family, this experience, and what it means to me.

RACHEL CHANT



SYNOPSIS

Mary, Catherine and Teresa are sisters who share a common past. A world of disputed bicycles, midnight ice-cream sodas, cocktail dresses and their Mum's perfumed advice. A seaside childhood punctuated by the odd monosyllable from Dad.

Where does reality end and family mythology begin? Why has sibling war broken out in their Mother's bedroom? Why are past recollections still so with us?

CAST

MICHALA BANAS MARY
THOMAS CAMPBELL FRANK
NICOLE DA SILVA VI
JO DOWNING TERESA
MADELEINE JONES CATHERINE
JOHNNY NASSER MIKE

CREATIVES

Playwright
SHELAGH STEPHENSON
Director
RACHEL CHANT
Set & Costume Designer
VERONIQUE BENETT
Lighting Designer
KELSEY LEE
Composer & Sound Designer
DAVID BERGMAN

Dialect Coach
LINDA NICHOLLS-GIDLEY

Intimacy, Movement &
Fight Director
NIGEL POULTON

Stage Manager
LAUREN TULLOH

Assistant Stage Manager
ALEXIS WORTHING

Costume Supervisor
RENATA BESLIK

Wig Stylist
LAUREN PROIETTI

Costume Maker
MARGARET GILL

Production Secondment
LARA KYRIAZIS

RUNNING TIME
2 HRS 30 MINS (WITH INTERVAL)

REC. AGES 14+
STRONG LANGUAGE, DRUG USE,
SEXUAL REFERENCES

This production has been licensed by arrangement with Julia Tyrrell Management, 57 Greenham Road London N10 1LN, email: info@jtmanagement.co.uk

The original production of THE MEMORY OF WATER was staged at Hampstead Theatre in 1996.

Ensemble Theatre proudly acknowledges the Cammeraiagal 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 Jaimi Joy



SHELAGH STEPHENSON
PLAYWRIGHT

Shelagh has written many plays for BBC Radio, including 5 KINDS OF SILENCE (1996 Writers Guild Best Original Play Award,

1997 Sony Award for Best Original Drama) and BROKEN ENGLISH (2021, BBC Best Audio Drama). On stage, her plays include THE MEMORY OF WATER, AN EXPERIMENT WITH AN AIRPUMP, FIVE KINDS OF SILENCE, THE LONG ROAD, A NORTHERN ODYSSEY, HARRIET MARTINEAU DREAMS OF DANCING. She also writes extensively for television in the UK and is currently writing a novel and a tv series.



MICHALA BANAS
MARY

Michala Banas is a multi-award-winning film, television and theatre actor. With a remarkable career spanning over three decades, she

has starred in over 50 films, television and theatre productions. Michala has been a fixture on Australian television, starring in shows like ALWAYS GREENER, MCLEOD'S DAUGHTERS, WINNERS AND LOSERS, HALIFAX RETRIBUTION, NOWHERE BOYS, UPPER MIDDLE BOGAN and most recently GOLD DIGGERS, to name a few. Michala has also made her mark in film with roles in THAT'S NOT MY DOG, NED, SCOOBY-DOO, and NOWHERE BOYS: THE BOOK OF SHADOWS. Some of Michala's theatre credits include BOY SWALLOWS UNIVERSE, AVENUE Q, THE ODD COUPLE, THE BEAUTY QUEEN OF LEENANE and FUNNY GIRL. THE MEMORY OF WATER is Michala's Ensemble Theatre debut. She is also a proud member of MEAA.



RACHEL CHANT
DIRECTOR

Rachel is an award-winning theatre director and Festival Director of Bondi Festival. Rachel was the 2020 Ensemble Theatre

Sandra Bates Director's Award recipient and member of Melbourne Theatre Company's 2019 Women in Theatre Program. For Ensemble Theatre she has directed LOVE LETTERS; CELEBRATING 50 YEARS WITH DAVID WILLIAMSON, and assistant directed NEARER THE GODS; THE WOMAN IN BLACK. Other directing credits include: CYBEC ELECTRIC (Melbourne Theatre Company); GOOD DOG (Kings X Theatre); LOVE (Darlinghurst Theatre Company); INTERSECTION: CHRYSALIS (ATYP); THE VILLAGE BIKE (Old Fitz Theatre); MOTH (ATYP); LEAVES (Kings X Theatre); WHEN THE RAIN STOPS FALLING (New Theatre). Rachel has a Master of Applied Theatre Studies from the University of New England.



THOMAS CAMPBELL
FRANK

Tom graduated NIDA in 2002 and Mountview (UK) in 2010. Stage credits include HAMLET (Belvoir), THE MOORS, MISTERMAN, PENELOPE and

RICHARD III (Siren Theatre), GENTLEMEN PREFER BLONDES, THE VIEW UPSTAIRS, METROPOLIS and HMS PINAFORE (Hayes Theatre), CLYBOURNE PARK and THE VIOLET HOUR (Ensemble), THE MERCHANT OF VENICE (Bell Shakespeare), THREE SISTERS (Sport for Jove), BED (STC), ANATOMY: TITUS (QTC/Bell), RUBEN GUTHRIE (Ironbark), SAVAGES (Darlinghurst Theatre), DEBRIS (RideOn) and 2000 FEET AWAY (B Sharp). Screen credits include LOVE AND MONSTERS, DOWNTON ABBEY, SERIOUSLY RED, MAVERIX, DECK DOGZ, SECOND BEST, LOVE MY WAY and the Academy Award nominated short film, THE SAVIOUR. He has won three Sydney Theatre Awards for his work in MISTERMAN, THREE SISTERS and HMS PINAFORE.





NICOLE DA SILVA
VI

Nicole da Silva has a twenty year career encompassing theatre, film and television. In theatre she has performed in BLOOD WEDDING (Malthouse Theatre), A BEHANDING IN SPOKANE (Melbourne Theatre Company), QUEEN C (Belvoir) A LIFE IN THE THEATRE (Darlinghurst Theatre). She was recently seen in WHO'S AFRAID at 25A, a project that she co-produced. Nicole is widely known for her work on WENTWORTH, DOCTOR DOCTOR, RUSH, and ALL SAINTS amongst others. Nicole can currently be seen in the Paramount+ series ONE NIGHT. Her feature film credits include CARMEN, THE TANGLE and DRAMA. She is a proud member of MEAA and the first National Champion for UN Women Australia.



JO DOWNING
TERESA

This is Jo's first show at Ensemble and she is very excited to be a part of this incredible team. Past TV work includes PROSPER (Stan), WOLF LIKE ME (Stan), COLIN FROM ACCOUNTS (Binge), AMAZING GRACE (Channel 9), FIGHTING SEASON (Foxtel) and Theatre includes THIS MUCH IS TRUE by Louise Nowra (The Old Fitz), BETWEEN THE STREETLIGHT AND THE MOON (KXT), OTHELLO (Bell Shakespeare)... Not to mention being mum to a glorious 4 year old, studying law and a proud member of MEAA.



MADELEINE JONES
CATHERINE

Madeleine Jones is an award winning actor, acclaimed for her compelling performances in musical theatre, drama and comedy. She won a Green Room Award for Girl in ONCE and a Sydney Theatre Award for Rhonda in MURIEL'S WEDDING THE MUSICAL. She played

Delphi Diggory in HARRY POTTER AND THE CURSED CHILD and Patty in LADIES IN BLACK. With Sport For Jove she has played many lead roles in Shakespeare including Juliet, Hermia and Ariel. Screen credits include APPLES NEVER FALL, POPULATION 11, DEVIL'S DUST and HARDBALL and the lead role in ON HOLD which won the 2018 Flickerfest Award for Best Australian Short Film. Madeleine is a proud member of MEAA.



JOHNNY NASSER
MIKE

Johnny Nasser is an accomplished actor most recently featured on TV series' TEN POUND POMS (Stan) and HEARTBREAK HIGH (Netflix). A graduate of National Theatre Drama School, recent theatre credits include GRAND HORIZONS (Sydney Theatre Company), NIGHT SLOWS DOWN (Bakehouse Theatre Company), LADY TABOULI (Riverside's National Theatre of Parramatta), DEAD CAT BOUNCE (Griffin Theatre), WILDE TALES (Belvoir St Theatre), VAMPIRELLA (Darlinghurst Theatre Company), THE EFFECT (Redline Productions), MR. STINK (CDP) and THE HAM FUNERAL (Siren Theatre Company) for which he won Best Supporting Actor at Sydney Theatre Awards. Other highlights in his career also include his screen work on THE WILDS, STREET SMART & HOME AND AWAY.



VERONIQUE BENETT
SET & COSTUME DESIGNER

Veronique is a lighting, set and costume designer. Veronique works with many companies across the stage including: Sydney Theatre Company, Belvoir St Theatre, Ensemble Theatre, Darlinghurst Theatre Company, Red Line Productions, Circa, Griffin Theatre Company, Outhouse Theatre Company, Sydney Festival, Sport for Jove and many others. For Ensemble, Veronique has



designed set and costume for RHINESTONE REX AND MISS MONICA, A BROADCAST COUP, THE CARETAKER and A DOLL'S HOUSE. She 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.



KELSEY LEE
LIGHTING DESIGNER

For Ensemble Kelsey has designed: UNQUALIFIED 2; A LETTER FOR MOLLY; OUTDATED; KILLING KATIE: CONFESSIONS OF A BOOKCLUB. Other credits: MUTIARA (Marrugeku); SEX MAGICK, WHITEFELLA YELLA TREE (Griffin); COMEDY OF ERRORS (Bell Shakespeare); A ROOM OF ONE'S OWN (Belvoir), OX STAND ON HER TONGUE; DESTROY, SHE SAID; EXTINCTION OF THE LEARNED RESPONSE; SKYDUCK; KASAMA KITA (Belvoir 25A), WILFRED GORDON MCDONALD PARTRIDGE; THERE'S A SEA IN MY BEDROOM (ACO), QUEEN FATIMA (NToP), JALI (Griffin Lookout); APRIL

AARDVARK (ATYP); GOOD DOG; IF WE GOT SOME MORE COCAINE I COULD SHOW YOU HOW I LOVE YOU (Greendoor Theatre Company). Associate Lighting Designer: AT WHAT COST?; BLUE (Belvoir).



DAVID BERGMAN
COMPOSER & SOUND DESIGNER

David is a video, music and sound designer for theatre, dance, opera, installation, and film. He has designed for many companies including: Sydney Theatre Company, Belvoir St Theatre, Bell Shakespeare, Opera Australia, Victorian Opera, State Theatre Company South Australia, Griffin Theatre Company, Ensemble Theatre, Soft Tread, Bangarra Dance Theatre, Sydney Chamber Opera, Musica Viva, and Hayes Theatre Company and many others. David has won two Sydney Theatre Awards for Best Design and Best Sound Design. David is a National Institute of Dramatic Art graduate and now teaches at NIDA.



ALEXIS WORTHING
ASSISTANT STAGE
MANAGER

Alexis is a recent graduate from Technical Theatre and stage management at NIDA. Primarily working in

Stage Management, she has worked on CLYDES and SUDDENLY LAST SUMMER at Ensemble Theatre, as well as THE HEN HOUSE with PYT Fairfield, MURDER FOR TWO and NICE WORK IF YOU CAN GET IT at Hayes Theatre, BELLS ARE RINGING with Neglected Musicals, M.ROCK at ATYP, as well as a number of NIDA productions including THE MAGIC FLUTE, FALSETTOS, JUST MACBETH, and WHEN THE RAIN STOPS FALLING. She has also recently returned from working on The VAULT Festival in London.



LINDA NICHOLLS-GIDLEY
DIALECT COACH

Linda is a well-respected Sydney based accent and dialect coach, sought after both nationally and internationally. Theatre

coaching includes SUMMER OF HAROLD, FADE, TINA - THE MUSICAL, MISS SAIGON, MURDER FOR 2, BENEFACTORS, CONSENT, CLYDE'S, SUDDENLY LAST SUMMER, THE ROCKY HORROR SHOW, BEAUTIFUL - THE MUSICAL, BREAKING THE CASTLE, CINDERELLA, 9 TO 5, LET THE RIGHT ONE IN, THE CARETAKER, SLOW BOAT, PHOTOGRAPH 51, JEKYLL AND HYDE, AN AMERICAN IN PARIS, JAGGED LITTLE PILL, GIRL FROM THE NORTH COUNTRY, A CHORUS LINE, HEROES OF THE FOURTH TURNING, BLACK COCKATOO, COUNTING AND CRACKING, HOW TO TRAIN YOUR DRAGON, SHREK, SATURDAY NIGHT FEVER, THE BODYGUARD, and DIRTY DANCING. Film and Television includes SHANTARAM, WELLMANIA, YEAR OF, GORGO, MARY: THE MAKING OF A PRINCESS, THE CHASE AUSTRALIA, and JUNGLE. Linda discusses accents on her podcast SAY YOU SAY ME.



NIGEL POULTON
INTIMACY, MOVEMENT AND
FIGHT DIRECTOR

Nigel is an award-winning fight, movement and intimacy director. He is a Fight Master with the Society

of American Fight Directors, is a Certified Fight Director and past President of the Society of Australian Fight Directors Inc, and is a Certified Intimacy Director with Intimacy Directors and Coordinators, Australia. Nigel works with many producers across stage and screen including: The Australian Ballet, New York City Ballet, The Metropolitan Opera, Finnish National Ballet, Sydney Theatre Company, Melbourne Theatre Company, Queensland Theatre, Bell Shakespeare, Washington Opera Company, Opera Australia, Circus Oz, Belvoir Theatre, La Boite, Kooemba Jdarra and many more.



LAUREN TULLOH
STAGE MANAGER

Lauren is Ensemble's Resident Stage Manager and a NIDA graduate. For Ensemble Theatre: MR

BAILEY'S MINDER, CLYDE'S, A BROADCAST COUP, THE CARETAKER, THE ONE, A LETTER FOR MOLLY, 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 season). For the Hayes Theatre Company: REWIRED: MUSICALS REIMAGINED, AMERICAN PSYCHO, HIGH FIDELITY, ASSASSINS, THE FANTASTICKS, VIOLET and CALAMITY JANE which toured to the Comedy Theatre Melbourne, Belvoir & regional areas.



RENATA BESLIK
COSTUME SUPERVISOR

Renata graduated from NIDA in 2007 with a Bachelor of Dramatic Arts in Costume Production. She has supervised costumes

for twenty-nine shows at Ensemble Theatre with the most recent being SUMMER OF HAROLD. Other supervising credits includes DARKNESS (New Theatricals), FANGIRLS (Belvoir St), BETTY BLOKK-BUSTER RE-IMAGINED (Sydney Festival), 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) as well as twelve operas for Pinchgut Opera most recently being MEDÉE. Renata is also an accomplished costume maker and milliner.



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

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

Mark Midwinter
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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.

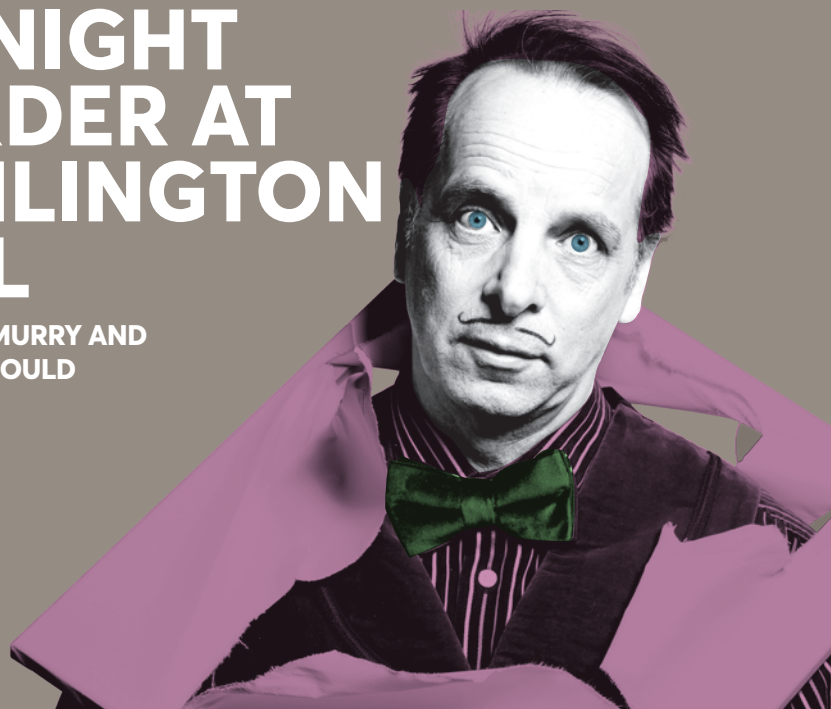
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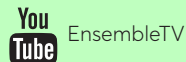
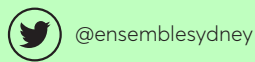
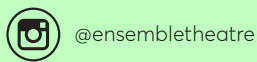
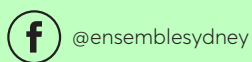
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