



**ENSEMBLE THEATRE
ANNUAL REPORT
2025**



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Ensemble Theatre proudly acknowledges the Cammeraygal people of the Eora nation as customary custodians of the land on which we stand and share our stories.

In harmony with the land and water, its seasons and cycles, the Cammeraygal people practised their culture for thousands of years and the connection continues to this day.

We pay our respects to Elders past and present.

CONTENTS PAGE

PROFILE / MISSION / VISION / VALUES	4
ARTISTIC DIRECTOR'S REPORT	5
CHAIRMAN'S / EXECUTIVE DIRECTOR'S REPORTS	6
2025 AT A GLANCE	8
ARIA	10
THE GLASS MENAGERIE	12
THE LOVER & THE DUMB WAITER	14
THE HALF-LIFE OF MARIE CURIE	16
PRIMARY TRUST	18
EMERALD CITY	20
HOW TO PLOT A HIT IN TWO DAYS	22
TRUE WEST	24
FLY GIRL	26
DIAL M FOR MURDER	28
THE QUEEN'S NANNY TOUR	30
BAYLY'S BISTRO JIM'S FOYER BAR REPORTS	32
EDUCATION	34
ENSEMBLE THEATRE SANDRA BATES DIRECTOR'S AWARD	36
INCOME AND EXPENDITURE CHARTS	39
PHILANTHROPY REPORT	40
OUR SUPPORTERS	42
OUR PARTNERS	46
ENSEMBLE TEAM VOLUNTEERS BOARD MEMBERS	47

COMPANY PROFILE

Based in Kirribilli, on the edge of Sydney Harbour, Ensemble Theatre is committed to performing and presenting the best of international plays, well-loved classics and new Australian works. Each season we pride ourselves on delivering powerful, memorable and engaging live theatre of the highest standard. Founded in 1958, Ensemble Theatre recently celebrated its 67th anniversary and is the longest continuously running professional theatre in Australia.

OUR MISSION

Ensemble Theatre is a welcoming and inclusive theatre for everyone and gives voice to diverse stories by presenting an annual season of exceptional plays by Australian and international playwrights. Each year we aim to create theatre that is accessible, enlightening, surprising and above all, entertaining.

OUR VISION

To be a significant influencer in the national performing arts sector presenting established classics and nurturing bold new Australian works. Collaborating with the best playwrights and creative talent to provide unique live theatre experiences that stimulate conversations, reflect contemporary society and trigger the imaginations of audiences across the country.

To be Theatre for Everyone.

VALUES

Living our Values through the spirit of the ensemble to be Theatre for Everyone.

- **Passion** – We are passionate about delivering artistic excellence through storytelling, creativity and engaging effectively with Australian theatre makers and audiences to be theatre for everyone.
- **Appreciation** – We value our history, our audiences, the talent of our artists, the skill and dedication of our staff and board, the generosity of our funders, and the integrity of our communities.
- **Relevance** – We give voice to shared experiences and untold stories to contribute to national conversations and social change.
- **Collaboration** – We believe in the ensemble, the power of working creatively together and strong partnerships to generate new experiences and opportunities.
- **Inclusivity** – We embrace a culture that values diversity and social inclusion.
- **Integrity** – We value transparency and equitable opportunity, honesty and fairness.
- **Independence** – We value artistic and financial independence and commercial sustainability.

ARTISTIC DIRECTOR'S REPORT

We had a wonderful start to the new year with another great David Williamson hit ARIA, bringing in packed houses and great feedback.

THE GLASS MENAGERIE was a beautifully realised production proving Tennessee Williams' first hit play still a success over 70 years later, a testament to his enduring topicality concerning human emotions.

The Pinter double bill was wonderful to work on with THE LOVER and THE DUMBWAITER keeping the flame of Harold Pinter burning bright. Lauren Gunderson's THE HALF-LIFE OF MARIE CURIE was a brand-new international play beautifully written and performed, and the fabulous PRIMARY TRUST by Eboni Booth a winning double bill. We enjoyed revisiting a classic David Williamson with EMERALD CITY and HOW TO PLOT A HIT IN TWO DAYS by Melanie Tait, recapturing a time on Australian television we all miss. Sam Shepard's classic modern play TRUE WEST revisited his gorgeous dark themes, and in contrast FLY GIRL by Genevieve Hegney and Catherine Moore, about the life of Deborah Lawrie, was a joyous comedy sold out thrill ride. I enjoyed working on DIAL M FOR MURDER and was happy that we had yet another sold out show to end our 2025 season of plays. Overall, 2025 was a fabulous year of creative excellence, sold out stories and a thrilling part of Ensemble's ongoing legacy.

MARK KILMURRY | ARTISTIC DIRECTOR



CHAIRMAN'S REPORT

2025 was the Ensemble's 67th year and it was another year of significant achievements. Our audiences increased markedly over 2024 putting us on track to reach pre-Covid levels in the near future. Subscribers in 2025 grew to over 8,000 as our outstanding season attracted increased patronage.

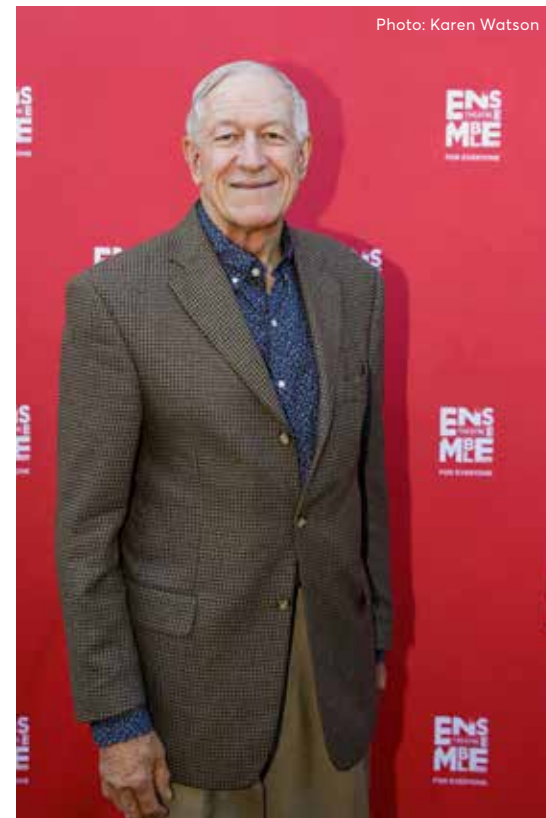
Amongst many fine performances which achieved strong audience support were David Williamson's ARIA and EMERALD CITY, and Melanie Tait's HOW TO PLOT A HIT IN TWO DAYS and two sell-out plays FLY GIRL and DIAL M FOR MURDER.

Our season included two new Australian plays, and five plays directed by women directors.

During the year we received very generous and much needed support from both longstanding and new donors and patrons for which we are deeply grateful. Your support has been vital to us to underpin our financial viability as our audiences return to full strength.

David Williamson's much enjoyed new play the SOCIAL LADDER has kicked off our new season with a bang! Total ticket sales to-date are already up on last year. We look forward to another strong year of achievements in 2026.

GRAHAM BRADLEY AM | CHAIRMAN, ENSEMBLE LIMITED



EXECUTIVE DIRECTOR'S REPORT

2025 has been a genuinely positive year for Ensemble Theatre, one where we've felt growth, renewed confidence from our audiences, and real momentum across the company.

We've seen strong box office results, with ticket sales continuing to climb and several productions playing to full houses. It's been especially heartening to see subscriptions exceed expectations, putting us on track to return to pre-COVID levels sooner than we'd hoped. That response says so much about the connection audiences feel to the work on our stage.

We're also seeing that connection deepen with younger audiences. Student ticket sales and school bookings are steadily increasing, reflecting our ongoing focus on access and engagement. The introduction of Ensemble Membership for industry peers has also been warmly embraced, helping us strengthen ties across the broader theatre community.

A highlight of the year was the launch of our new annual fundraising event. Generously hosted by our Ambassadors, Todd McKenney and Georgie Parker, and featuring a special guest appearance by David Williamson, it was both a great success and a joyful way to bring our supporters together.

Our education and outreach work continues to flourish. We introduced Ensemble Teacher Community Nights to build closer relationships with educators, and piloted our first Regional Youth Mentorship Program, giving students from across regional NSW a hands-on experience of theatre-making, from rehearsal room to production. The response was overwhelmingly positive. Behind the scenes, we are also continuing to invest in new Australian work, with seven commissions in development and a strong pipeline for future seasons.

Looking ahead, we remain deeply committed to artistic excellence and to creating work that resonates with our audiences and community. The energy of this year gives us great confidence in what's to come.

We extend our heartfelt thanks to our major partner, The Balnaves Foundation, our valued partners, our Chairs Graham Bradley and Paul Clitheroe, the members of the Ensemble Limited and Foundation Boards, and the dedicated Ensemble staff whose hard work and commitment make all of this possible.

LORETTA BUSBY | EXECUTIVE DIRECTOR



2025 AT A GLANCE

SUBSCRIBERS

8,100

TICKETS SOLD

79,199

E NEWS SUBSCRIBERS ~ 25,115

SOCIAL MEDIA FOLLOWERS

INSTAGRAM ~ 9,469

FACEBOOK ~ 13,219

X (TWITTER) ~ 3,178

WEBSITE VIEWS ~ 1,369,889

WEBSITE USERS ~ 246,879

FEMALE ACTORS ~ 26

MALE ACTORS ~ 22

FEMALE WRITERS ~ 5

MALE WRITERS ~ 5

FEMALE DIRECTORS ~ 5

MALE DIRECTORS ~ 3

CREATIVES EMPLOYED ~53

WORLD PREMIERES

3

UNDER COMMISSION

7

FRIDAY FANTASTIX

1,328

Q & A SESSIONS

10

FREE TEEN PERFORMANCES

10

BAYLY'S PATRONAGE

12,382

BEST SELLING DISH

FISH





DAVID WILLIAMSON'S

ARIA

24 JAN – 15 MAR

WORLD PREMIERE

DIRECTOR
JANINE WATSON

CAST
TAMARA LEE BAILEY
ROWAN DAVIE
DANIELLE KING
TRACY MANN
SUZANNAH MCDONALD
SAM O'SULLIVAN
JACK STARKEY-GILL

NUMBER OF PERFORMANCES 61

PAID ATTENDANCE 12,742

TOTAL ATTENDANCE 13,308

BOX OFFICE INCOME \$1,083,373

HOUSE PERCENTAGE 99.17%

A symphony of discord unfolds at Monique's annual family gathering, celebrating her three beloved sons' birthdays. While Monique's adoration for her boys knows no bounds, disdain for their wives is palpable.

Festivities crescendo and Monique takes the spotlight with a performance of a renowned opera aria, a poignant reminder of the dreams she sacrificed to raise her brood. In her mind, she was destined for the illustrious stages of La Scala, the Met and Covent Garden.

But beneath the facade of familial harmony, dissonance brews. Have the long-suffering wives reached their boiling point? David Williamson's ARIA is a darkly comedic exploration of the intricate dynamics and rivalry inherent within every family.

ASSISTANT DIRECTOR ANNA HOUSTON

SET & COSTUME DESIGNER ROSE MONTGOMERY

LIGHTING DESIGNER MATT COX

COMPOSER & SOUND DESIGNER DAVID BERGMAN

OPERATIC VOICE COACH DONNA BALSON

INTIMACY COORDINATOR CHLOE DALLIMORE

STAGE MANAGER LAUREN TULLOH

ASSISTANT STAGE MANAGER BELLA WELLSTEAD

COSTUME SUPERVISOR RENATA BESLIK

"It's great material: Williamson is to be congratulated for writing four chunky and playful female roles"
The Sydney Morning Herald

★★★★ "Aria is an entertaining and well-constructed play that holds its own among Williamson's impressive oeuvre."
ArtsHub

★★★★ "Audiences will love his latest 'instalment' of entertaining satire."
Sydney Arts Guide

★★★★ "Tracy Mann defies gravity and cruel anticipation. And all in 90 minutes. Amazing."
Stage Noise

★★★★ "Sydney's delusional, monied elites are in for a pasting in David Williamson's sharp-tongued Aria."
Cultural Binge

Photo: Prudence Upton



DIRECTOR
LIESEL BADORREK

CAST
DANNY BALL
BLAZEY BEST
BRIDIE MCKIM
TOM RODGER

NUMBER OF PERFORMANCES 43
PAID ATTENDANCE 7,089
TOTAL ATTENDANCE 7,878
BOX OFFICE INCOME \$516,004
HOUSE PERCENTAGE 83.28%

THE GLASS MENAGERIE

BY TENNESSEE WILLIAMS

21 MAR – 26 APR

Presented by special arrangement with The
University of the South, Sewanee, Tennessee.

Inspired by his own turbulent life, Tennessee Williams' timeless portrait of a shattered family is one of the most iconic dramas of the 20th century. Amanda Wingfield can't help but dream of the past — a long-gone adolescence of lavish parties and high society suitors. But her present is anything but dazzling. Living in squalor with her two adult children Tom and Laura, the bills are piling up and pressure to secure the Wingfield family's future is swelling. Will a gentleman caller be the answer to their problems?

With Blaze Best as the indomitable matriarch Amanda Wingfield, director Liesel Badorrek (MASTER CLASS) reignites Tennessee Williams' beautifully crafted and devastating slice of life. Don't miss this classic play that catapulted one of the world's most lauded storytellers into the global spotlight.

SET & COSTUME DESIGNER GRACE DEACON

LIGHTING DESIGNER VERITY HAMPSON

COMPOSER & SOUND DESIGNER MARIA ALFONSINE

COMPOSER & SOUND DESIGNER DAMIAN DE BOOS-SMITH

DIALECT COACH LINDA NICHOLLS-GIDLEY

INTIMACY DALLIMORE CHLOE DALLIMORE

STAGE MANAGER KRYSTELLE QUARTERMAIN

ASSISTANT STAGE MANAGER LARA KYRIAZIS

COSTUME SUPERVISOR LILY MATELJAN

★★★★½ "a compelling piece of theatre for our times."
The Sydney Morning Herald

★★★★½ "transcendently directed and features seamless performances
that enhance the production's dramatic tension."
ArtsHub

★★★★ "The cast delivers strongly with Best a toe-curlingly vivacious
Amanda, cavorting in her debutante gown."
Limelight

★★★★ "a sharp new take on Tennessee Williams' timeless portrait"
Timeout

★★★★ "Text, gesture, light, and sound work seamlessly in this production,
enabling a coherence that is a testament to the quality of Liesel
Badorrek's direction."
Australian Book Review

Photo: Prudence Upton

THE LOVER & THE DUMB WAITER

BY HAROLD PINTER

2 MAY - 7 JUN

DIRECTOR
MARK KILMURRY

CAST
NICOLE DA SILVA
GARETH DAVIES
ANTHONY TAUFA

NUMBER OF PERFORMANCES 44

PAID ATTENDANCE 6,761

TOTAL ATTENDANCE 7,308

BOX OFFICE INCOME \$487,821

HOUSE PERCENTAGE 75.5%

Photo: Prudence Upton

Photo: Prudence Upton

THE LOVER Trapped in the monotony of middle-class life, Richard and Sarah's marriage is on its last legs. Perhaps a lover could reignite their corroding relationship... or is escape from their stifling existence just a fantasy?

Burning with intrigue and uneasy humour, Harold Pinter spins a dangerous game of cat and mouse in this steamy psychological drama.

THE DUMB WAITER Ben and Gus have a job to do. As they await instructions, their silence is disturbed by the rattle of a dumb waiter delivering peculiar food orders. Who is making demands for extravagant dishes when all the two men have is a packet of crisps?

As the intensity builds in Pinter's comedy of claustrophobia, Ben and Gus begin to question everything... and so will you.

SET & COSTUME DESIGNER SIMONE ROMANIUK

LIGHTING DESIGNER MATT COX

COMPOSER & SOUND DESIGNER DARYL WALLIS

DIALECT COACH LINDA NICHOLLS-GIDLEY

INTIMACY COORDINATOR CHLOE DALLIMORE

STAGE MANAGER LAUREN TULLOH

STAGE MANAGER CINDY CAVERO

ASSISTANT STAGE MANAGER YASMIN BREEZE

COSTUME SUPERVISOR SARA KOLIJN

★★★★ "When his work is done this well, Pinter makes most playwrights seem mere hacks."
The Sydney Morning Herald

★★★★ "a delightful double bill of Harold Pinter's dark comedies"
Time Out

★★★★ "The audience is kept laughing and on the edge of their seats"
ArtsHub

★★★★1/2 "a terrific production and an eye-opening night"
Stage Noise

★★★★ "The cast are superb"
Sydney Arts Guide

THE HALF-LIFE OF MARIE CURIE

BY LAUREN GUNDERSON

13 JUN - 12 JUL

AUSTRALIAN PREMIERE

DIRECTOR
LIESEL BADORREK

CAST
REBECCA MASSEY
GABRIELLE SCAWTHORN

NUMBER OF PERFORMANCES 35

PAID ATTENDANCE 6,911

TOTAL ATTENDANCE 7,300

BOX OFFICE INCOME \$525,204

HOUSE PERCENTAGE 94.81%



Photo: Prudence Upton

When two Nobel Prizes prove inadequate armour against a scandalous affair, Marie Curie turns to fellow scientist and trusted confidant Hertha Ayrton for literal and emotional sanctuary. Together they weather the storm of heartbreak, public scrutiny, and self-doubt.

Written with heart and humour, Lauren Gunderson — America's most-produced living playwright — perfectly captures the resilience and determination that define true pioneers.

Despite tremendous personal and professional obstacles, two remarkable women continued to devote their lives to scientific innovation and social change. At its core, THE HALF-LIFE OF MARIE CURIE radiates the enduring power of female friendship.

PRODUCTION CONCEPT ANTHEA WILLIAMS

SET & COSTUME DESIGNER JAMES BROWNE

LIGHTING DESIGNER VERITY HAMPSON

COMPOSER & SOUND DESIGNER DANIEL HERTEN

VIDEO DESIGNER CAMERON SMITH

DIALECT COACH LINDA NICHOLLS-GIDLEY

MOVEMENT COACH GAVIN ROBINS

STAGE MANAGER BELLA KERDIJK

ASSISTANT STAGE MANAGER MADDISON CRAVEN

COSTUME SUPERVISOR LILY MATELJAN

★★★★ "explosive and provocative and often laugh-out-loud funny"
The Sydney Morning Herald

★★★★ "a great opportunity to see two commensurate artists deliver a terrific script about two incredible women."
ArtsHub

★★★★ "Rebecca Massey was dynamic... Gabrielle Scawthorn impressed in conveying Curie's intellectual sharpness"
Sydney Arts Guide

"Scawthorn gives plenty to a tricky role... while waxing lyrical in a heavy accent. Massey's contrasting energy and catalysing comic chops – especially when addressing quips to the audience – are most welcome."
Limelight

"Gabrielle Scawthorn as Marie Curie gives a performance of great stillness and strength – her pain restrained but never hidden. Rebecca Massey, in contrast, crackles with energy as Hertha Ayrton: confident, outspoken, hilariously irreverent."
The Scoop

PRIMARY TRUST

BY EBONI BOOTH

19 JUN - 12 JUL

DIRECTOR
DARREN YAP

CAST
CHARLES ALLEN
PETER KOWITZ
ANGELA MAHLATJIE
ALBERT MWANGI

NUMBER OF PERFORMANCES 28

PAID ATTENDANCE 4,146

TOTAL ATTENDANCE 4,684

BOX OFFICE INCOME \$300,396

HOUSE PERCENTAGE 76.74%

Pulitzer Prize-winning and hailed as The New York Times Critic's Pick, PRIMARY TRUST is an uplifting offbeat comedy about finding the courage to change.

Meet Kenneth, a 38-year-old bookstore worker who spends his evenings sipping a mai tai (or two) with his best friend Bert. When a sudden layoff shatters his routine, Kenneth is forced to turn the page and embark on a new chapter of self-discovery. Will Bert stick around for the journey?

Experience an honest and funny night of intimate storytelling that will capture your imagination and fill you with hope as Kenneth dares to step into an unfamiliar world.

SET & COSTUME DESIGNER JAMES BROWNE

LIGHTING DESIGNER VERITY HAMPSON

COMPOSER & SOUND DESIGNERS MAX LAMBERT & ROGER LOCK

VIDEO DESIGNER CAMERON SMITH

DIALECT COACH LINDA NICHOLLS-GIDLEY

MOVEMENT COACH TIM DASHWOOD

STAGE MANAGER KRYSTELLE QUARTERMAIN

ASSISTANT STAGE MANAGER BERNADETT LŐRINCZ

COSTUME SUPERVISOR LILY MATELJAN

★★★★ "superbly acted"
The Sydney Morning Herald

★★★★ "this story about the importance of kindness is a wonderful tonic."
ArtsHub

★★★★1/2 "one of the best Ensemble productions of the year"
Musical Theatre AU

★★★★1/2 "An uplifting story we could all use right now."
State of the Art

★★★★ "a heartfelt, touching Ensemble experience."
Sydney Arts Guide

DAVID WILLIAMSON'S

EMERALD CITY

18 JUL - 23 AUG

DIRECTOR
MARK KILMURRY

CAST
AISHA AIDARA
DANIELLE CARTER
RACHEL GORDON
MATT MINTO
TOM O'SULLIVAN
RAJAN VELU

NUMBER OF PERFORMANCES 45

PAID ATTENDANCE 8,261

TOTAL ATTENDANCE 8,753

BOX OFFICE INCOME \$650,900

HOUSE PERCENTAGE 90.42%

David Williamson's refreshed take on his iconic 1980's triumph returns to Ensemble with sharp new relevance.

Lately, critically acclaimed screenwriter Colin has had more box office bombs than smash-hit sensations. Persuading his wife Kate to swap the drizzly streets of Melbourne for the shimmering shores of Sydney, he sets out in pursuit of success. But the glitz and glamour of the Emerald City prove more seductive than he ever imagined. Power, influence, and harbour views are glittering at his fingertips — but what will he have to sacrifice?

Directed by Mark Kilmurry, this timeless satire from one of Australia's most beloved social commentators explores ambition, rivalry and the personal cost of chasing the dream.

ASSISTANT DIRECTOR TIFFANY WONG

SET & COSTUME DESIGNER DAN POTRA

LIGHTING DESIGNER MORGAN MORONEY

COMPOSER & SOUND DESIGNER MADELEINE PICARD

STAGE MANAGER LAUREN TULLOH

ASSISTANT STAGE MANAGER BELLA WELLSTEAD

COSTUME SUPERVISOR RENATA BESLIK

★★★★ "as relevant as ever... this glittering play speaks directly to today's audiences"
ArtsHub

★★★★1/2 "fast- paced, passionate and extremely enjoyable"
Sydney Arts Guide

★★★★ "a strong production, with an interesting premise and fantastic acting."
Musical Theatre AU

★★★★ "a reminder of what Williamson does best."
Bacchus at the Theatre

★★★★ "I adore a piece that pulls up a shiny mirror and makes me reflect on my own life."
Stage Door Podcast

HOW TO PLOT A HIT IN TWO DAYS

BY MELANIE TAIT

29 AUG - 11 OCT

WORLD PREMIERE

DIRECTOR
LEE LEWIS

CAST
AMY INGRAM
GENEVIEVE LEMON
SEÁN O'SHEA
GEORGIE PARKER
JULIA ROBERTSON

NUMBER OF PERFORMANCES 50
PAID ATTENDANCE 7,330
TOTAL ATTENDANCE 8,462
BOX OFFICE INCOME \$548,444
HOUSE PERCENTAGE 76.93%

Photo: Brett Boardman

It's 1985. TV prime time. Across Australia, millions of tear-stricken eyes are glued to their television sets in disbelief. A Country Practice's beloved Molly Jones takes her final breath. Fade to black and she's gone.

Inside the story room, in a creative flurry powered by coffee, cigarettes and Fantales, the eccentric squad of TV writers have nailed it — they've written the perfect death for Australia's darling. Hearts around the country are broken and forty years later, the pain is only just subsiding.

In this new comedy with Georgie Parker, A Country Practice addict and self-professed fanatic Melanie Tait, imagines what it was like for the writers to pen the episode that became a defining cultural moment in the nation's TV history. Whether you're a diehard fan of this iconic TV series or simply a lover of a cracking Australian story, you'll be rolling in the aisles with laughter at HOW TO PLOT A HIT IN TWO DAYS.

HOW TO PLOT A HIT IN TWO DAYS is a fictional play imagining the machinations of a hypothetical writers' room. It is not affiliated with the television show A Country Practice.

ASSISTANT DIRECTOR TIFFANY WONG

SET & COSTUME DESIGNER SIMONE ROMANIUK

LIGHTING DESIGNER BROCKMAN

COMPOSER & SOUND DESIGNER PAUL CHARLIER

STAGE MANAGER JEN JACKSON

ASSISTANT STAGE MANAGER SHERYDAN SIMSON

COSTUME SUPERVISOR RENATA BESLIK

★★★★1/2 "delightful, nostalgia-fuelled dramedy"
Limelight

★★★★★ "quintessentially Aussie masterpiece"
Musical Theatre AU

"fun period piece of fantasy fiction... A Country Practice lives on."
The Sydney Morning Herald

"A highly original, utterly Australian theatrical landmark."
The Scoop

"a sure-fire success."
Stage Whispers

TRUE WEST

BY SAM SHEPARD

8 SEP - 11 OCT

DIRECTOR
IAIN SINCLAIR

CAST
VANESSA DOWNING
DARCY KENT
JAMES LUGTON
SIMON MAIDEN

NUMBER OF PERFORMANCES 32

PAID ATTENDANCE 4,239

TOTAL ATTENDANCE 4,700

BOX OFFICE INCOME \$297,925

HOUSE PERCENTAGE 68.52%

Photo: Prudence Upton

Set against the searing backdrop of the Californian desert, TRUE WEST is a wickedly funny and scorching tale of sibling rivalry.

40 miles east of Los Angeles, Austin has found a writing oasis in his mother's empty home while she's abroad. His latest film project has the potential to sell big in Hollywood. In the peace and quiet of the desert, he taps away at his typewriter — until the silence is shattered by his wayward brother, Lee, stumbling unexpectedly through the door. As they fight for control over each other, the pair are swept up in a volatile tornado of flared tempers, resentment and self-loathing destruction.

Pulitzer Prize winner Sam Shepard pits brother against brother in this critically acclaimed and muscular exploration of masculinity in America. Directed by Iain Sinclair (THE CARETAKER), this is a timeless modern classic not to be missed.

ASSISTANT DIRECTOR ANNA HOUSTON

SET & COSTUME DESIGNER SIMONE ROMANIUK

LIGHTING DESIGNER BROCKMAN

SOUND DESIGNER DARYL WALLIS

DIALECT COACH LINDA NICHOLLS-GIDLEY

FIGHT DIRECTOR SCOTT WITT

STAGE MANAGER CHRISTOPHER STARNAWSKI

ASSISTANT STAGE MANAGER BELLA WELLSTEAD

COSTUME SUPERVISOR RENATA BESLIK

★★★★1/2 "must-see"
The Sydney Morning Herald

★★★★1/2 "raw and palpable—an utterly absorbing experience"
Suzy Goes See

★★★★ "wonderfully energetic and passionate performances"
Sydney Arts Guide

"a dark tale, wonderfully enacted and the story and the performances stay with you."
Megaphone Oz

"The two leads are magnificent."
The Scoop



FLY GIRL

BY GENEVIEVE HEGNEY & CATHERINE MOORE

17 OCT - 22 NOV

WORLD PREMIERE

DIRECTOR
JANINE WATSON

CAST
GENEVIEVE HEGNEY
ALEX KIRWAN
CLEO MEINCK
CATHERINE MOORE
EMMA PALMER

NUMBER OF PERFORMANCES 46
PAID ATTENDANCE 9,104
TOTAL ATTENDANCE 9,881
BOX OFFICE INCOME \$697,894
HOUSE PERCENTAGE 97.64%

Photo: Prudence Upton

It's the late 70s and the Australian Aviation Industry is a boy's club. The only job women are allowed involves wearing heels, lighting smokes and serving nuts. Deborah Lawrie's got the chops to fly the big jets, but Reg Ansett won't let her.

From the comedic geniuses who brought you UNQUALIFIED and STILL UNQUALIFIED, Genevieve Hegney and Catherine Moore use their trademark humour to unpack the absurd obstacles faced by a trailblazing aviatrix who refused to be grounded. Inspired by a true story, FLY GIRL embarks on Deborah's turbulent journey to becoming Australia's first female commercial airline pilot.

Fasten your seat belts for a soaring celebration of one woman's relentless fight to achieve her dreams. Let FLY GIRL fly!

This story is based on actual events. However certain details, characters, and timelines have been changed for dramatic purposes and certain characters may be composites or entirely fictitious.

SET & COSTUME DESIGNER GRACE DEACON

LIGHTING DESIGNER MORGAN MORONEY

COMPOSER & SOUND DESIGNER DANIEL HERTEN

STAGE MANAGER ZOE DAVIS

ASSISTANT STAGE MANAGER ALEXIS WORTHING

COSTUME SUPERVISOR RENATA BESLIK

SUPPORTING PARTNERS

Blake
Beckett
Trust.



★★★★1/2 "Playwrights Genevieve Hegney and Catherine Moore bring this epic tale to the Ensemble stage with humour, joy and just the right amount of bite."
The Sydney Morning Herald

★★★★★ "all aspects of this production excel, to the point where it is difficult to find any suggestions for improvement."
ArtsHub

★★★★★ "You must see this contagious and uplifting piece of theatre"
Sydney Arts Guide

★★★★1/2 "a colourful slice of triumph over the patriarchy."
Cultural Binge

★★★★1/2 "The acting in this production is superb"
Musical Theatre AU

DIAL M FOR MURDER

ADAPTED BY JEFFREY HATCHER FROM
THE ORIGINAL BY FREDERICK KNOTT

28 NOV - 11 JAN

AUSTRALIAN PREMIERE

DIRECTOR
MARK KILMURRY

CAST
GARTH HOLCOMBE
MADELEINE JONES
KENNETH MORALEDA
ANNA SAMSON
DAVID SONCIN

NUMBER OF PERFORMANCES 48

PAID ATTENDANCE 10,030

TOTAL ATTENDANCE 10,461

BOX OFFICE INCOME \$759,636

HOUSE PERCENTAGE 98.74%

The ever-so-charming Tony Wendice has his eye on the prize. The prize in question? His wife Margot's eye-wateringly enormous inheritance. Fuelled by greed and revenge, he concocts the perfect plan to eliminate her from the equation. But after a small mishap, Tony must spin a web of lies to outsmart the cops to avoid a jaunt behind bars.

Twists, turns, danger and deception — the stage is set for an explosive night of theatre. Made famous by Alfred Hitchcock's iconic 1950s film, this spine-tingling new adaptation by Jeffrey Hatcher, directed by Mark Kilmurry, crackles with suspense, intrigue and unexpected surprises.

SET & COSTUME DESIGNER NICK FRY

LIGHTING DESIGNER MATT COX

COMPOSER & SOUND DESIGNER MADELEINE PICARD

FIGHT DIRECTOR SCOTT WITT

DIALECT COACH LINDA NICHOLLS-GIDLEY

STAGE MANAGER KIRSTY MANGELSDORF

ASSISTANT STAGE MANAGER LARA KYRIAZIS

COSTUME SUPERVISOR LILY MATELJAN

"genuinely gripping"
The Sydney Morning Herald

★★★★★ "a masterclass in theatre excellence."
Stage Door Podcast

★★★★★ "the wonderful way the director Mark Kilmurry kept the play at a suspenseful pace."
What's the Show

★★★★ 1/2 "a thrilling ride from start to finish."
State of the Art

★★★★ "a genius piece of programming for year's end"
Cultural Binge

TOUR

THE QUEEN'S NANNY

BY MELANIE TAIT

DIRECTOR
PRISCILLA JACKMAN

CAST
MATTHEW BACKER
BRIALLEN CLARKE
SHARON MILLERCHIP



In 2025, Ensemble Theatre toured THE QUEEN'S NANNY by Melanie Tait, delivering a bold Australian reimagining of a royal scandal. Centred on Marion 'Crawfie' Crawford, governess to Princesses Elizabeth and Margaret, the production explored themes of class, colonialism and identity with clarity and theatrical flair.

The eight-week tour reached 12 venues across Victoria, Tasmania, the Australian Capital Territory and New South Wales, spanning metropolitan, inner regional and outer regional communities. A total of 20 performances were presented to approximately 5,170 audience members, with several venues meeting or exceeding box office expectations.

Community engagement was central to the tour's success, with 11 tailored activities including post-show Q&As, meet-and-greets and tactile tours. The Ensemble Theatre Connections program, delivered in partnership with Orana Arts, connected emerging theatre-makers from Cessnock, Dubbo, Wagga Wagga, Griffith and Goulburn with the artists and creative team.

The tour strengthened Ensemble's relationships with regional presenters and highlighted the importance of collaboration, flexibility and strong communication. With support from Arts on Tour, logistics were delivered smoothly and responsively.

The Queen's Nanny expanded Ensemble's national reach, generated strong audience response and prompted future programming enquiries, affirming ongoing demand for distinctive Australian storytelling.



Ensemble Theatre Connections participant, Charlie McColl, meeting the cast of THE QUEEN'S NANNY after their performance at the Wagga Civic Theatre.



THE QUEEN'S NANNY
was commissioned by
Ensemble Theatre through
its Comissioners Circle



This project has been assisted by the
Australian Government through Creative
Australia, its principal arts investment
and advisory body



Proudly funded by NSW
Government



"Acting was simply amazing. Such a well written story, and the simplicity of the staging and actors changing characters was spellbinding."
Patron, Glasshouse Theatre, Port Macquarie

JIM'S BAR

In 2025, Jim's Foyer Bar has continued to focus on delivering excellent customer service while improving operational efficiency. We've streamlined both ushering and bar service, strengthening overall service delivery through enhanced staff training, product knowledge, and clear communication with patrons. There has also been a strong focus on accessibility, ensuring patrons with disabilities can enjoy a seamless and inclusive experience at the theatre.

Across the year, Jim's Foyer Bar achieved strong sales per customer, reinforcing that high-quality products, offered at competitive prices and supported by great service, are key to driving revenue. While some price increases were necessary due to external pressures, these were implemented without any negative impact on customer experience.

Ongoing staffing crossovers between Bayly's and Jim's Bar have continued to improve efficiency and reduce casual

wage costs, while maintaining a high standard of service. Our partnerships with Hungerford Hill Winery and Wildbrumby Spirits have also remained invaluable, providing quality products alongside favourable pricing that supports strong profit margins.

Front of House staff demonstrated a strong commitment to safety and professionalism, with high participation in fire and CPR training throughout the year.

Our Volunteer Program continues to play an essential role, particularly in delivering minibus services to and from the theatre. Volunteer ushers and drivers have increased in number, further enhancing the overall patron experience. The minibus service for 11am performances remains especially valued by our audiences.

Jim's Foyer Bar remains committed to enhancing the patron experience, supporting our community, and delivering high-quality service in a welcoming and inclusive environment.

BAYLY'S BISTRO

In 2025, Bayly Bistro experienced a meaningful period of growth and development. Supported by a strong theatre season, the bistro thrived and continued to receive outstanding reviews. We welcomed many returning guests while also introducing new patrons to our space, strengthening our role in enhancing the overall theatre experience. From refining our menu with seasonal ingredients and Chef Ian's creative direction to improving day-to-day operations, each step contributed to a more consistent and enjoyable visit for everyone who joined us.

Throughout the year, we introduced new menu items, carefully considered customer feedback, and made thoughtful adjustments to better reflect what our guests value most. Our menu celebrates the simplicity and elegance of contemporary Australian cuisine, highlighting fresh, seasonal flavours and a thoughtful balance of textures. Each dish is carefully crafted in small batches using only the highest quality ingredients, allowing us to maintain

exceptional consistency and attention to detail. This approach ensures that every plate reflects our commitment to food excellence, delivering a dining experience that is both refined and genuinely satisfying. While these changes were gradual, they resulted in clear improvements in both service and overall satisfaction. Behind the scenes, our team grew in confidence and collaboration, particularly in expanding our event offerings. This not only created a valuable second revenue stream but also helped introduce new audiences to Ensemble Theatre. We hope to host many more events in the future.

Our focus for the coming year is to deepen our connection with patrons, continue evolving our menu, and further enhance the pre-show dining experience. We are incredibly grateful for the ongoing support of our community and remain committed to continuous improvement. We also acknowledge the passing of our founder, Lorraine Bayly, in early 2026. It was an honor to host a tribute in her memory, and we look forward to celebrating her legacy and contributions throughout the year ahead.



Photo: Cassandra Hannagan



Photo: Karen Watson



EDUCATION

Ensemble Education is our commitment to nurturing the next generation of theatre-makers and theatre-lovers. Through meaningful engagement with schools, teachers, educators and artists, we are building a lasting legacy where inspiring theatre and transformative education come together.

ENSEMBLE OPEN STAGE PROGRAM

DEDICATED SCHOOLS PERFORMANCES

In 2025, thanks to the generous support of the Clitheroe Foundation, The Balnaves Foundation, Seaborn Broughton & Walford Foundation. We staged two sold-out Dedicated Schools Performances. Over 400 students had the opportunity see a live performance of *THE GLASS MENAGERIE* or *FLY GIRL*. These performances are staged for students who do not usually have access to live theatre. For many, these performances are the first time they have witnessed live theatre. Students are also provided with lunch and participate in a Q&A with the cast and creatives following the performance.

SMITH FAMILY SMARTS PROGRAM

This year, we continued our long-standing collaboration with the Smith Family as part of their SmART's initiative which is aimed at introducing students to career pathways in the arts. In 2025 we partnered with Liverpool Girls High School to deliver a week-long program that included workshops focussing on design, directing, acting, script-writing and devising.

ETC REGIONAL THEATRE-MAKERS MENTORSHIP

In 2025, we piloted our highly successful Regional Theatre-Makers Mentorship - Ensemble Theatre Connections (ETC). Partnering with Orana Arts based in Dubbo, we brought nine emerging theatre-makers from five different regions in New South Wales (Cessnock, Dubbo, Wagga Wagga, Griffith and Goulburn) together for a year long creative mentorship. The program consisted of a series of creative online conversation with Ensemble creatives including Mark Kilmurry, Melanie Tait, Genevieve Hegney and Catherine Moore. The project culminated in a two day intensive at Ensemble Theatre where students participated in workshops, rehearsal observations, Q&As, and networking events.

COMMUNITY ENGAGEMENT

EDUCATORS @ ENSEMBLE

In 2025, we continued our Educators @ Ensemble community evenings. This series has become an important part of our engagement strategy as we continue to build our education offerings. This year we hosted three events alongside performances of *ARIA*, *PRIMARY TRUST* and *HOW TO PLOT A HIT IN TWO DAYS*.

LIVE LOCAL | LOVE ENSEMBLE

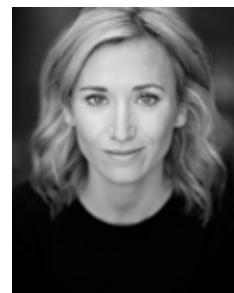
Launched in 2025, the LIVE LOCAL | LOVE ENSEMBLE program is designed to engage and connect local community organisations with high-quality professional live theatre experiences. Through this initiative, we have strengthened relationships with our neighbours across the local business community, contributing to increased engagement with Ensemble's programs.

SANDRA BATES AWARD

Mark Kilmurry, the driving force behind the Ensemble Theatre Sandra Bates Director's Award (SBDA), launched this initiative in 2015 as a tribute to the legendary Sandra Bates, who steered the Ensemble ship for three successful decades. As the 2025 curtains rose, the spotlight fell on Anna Houston and Tiffany Wong, the deserving recipients of the award.

With a cash prize of \$8000 each and the opportunity to assist in directing during the season, Anna and Tiffany were welcomed to the Ensemble team. Anna assisted Janine Watson on ARIA and Iain Sinclair on TRUE WEST while Tiffany assisted Mark Kilmurry on EMERALD CITY and Lee Lewis on HOW TO PLOT A HIT IN TWO DAYS.

In 2025, Ensemble Theatre reaffirmed its commitment to nurturing talent by entrusting past SBDA recipients with directorial roles. Janine Watson directed ARIA and FLY GIRL in the 2025 season. Now in its tenth year, the SBDA received generous support from Jinnie and Ross Gavin, ensuring its continued success in fostering the next generation of theatrical visionaries.



Anna Houston



Tiffany Wong



FLY GIRL Director Janine Watson (left) with cast, crew and Deobrah Lawrie - subject of the play Photo: Brett Boardman



ARIA Photo: Prudence Upton



TRUE WEST Photo: Prudence Upton



EMERALD CITY Photo: Phil Erbacher



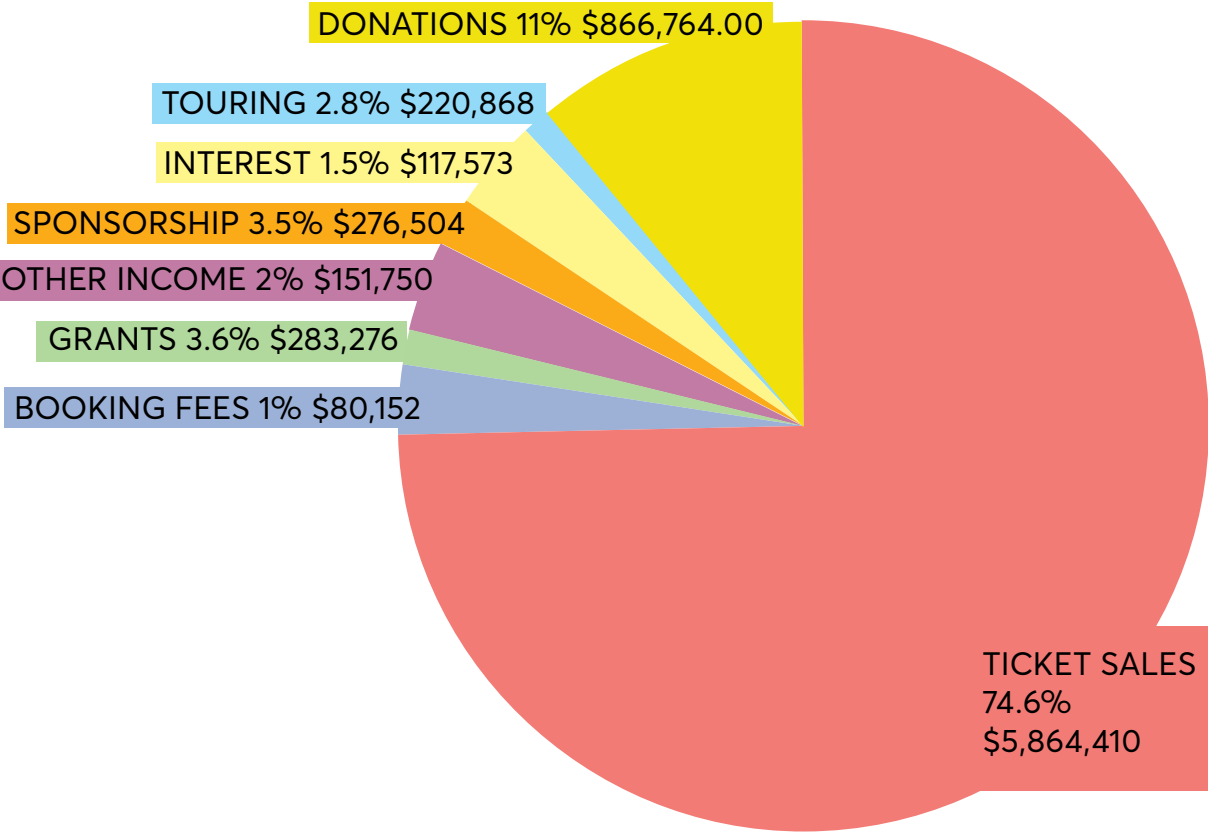
HOW TO PLOT A HIT IN TWO DAYS Photo: Brett Boardman



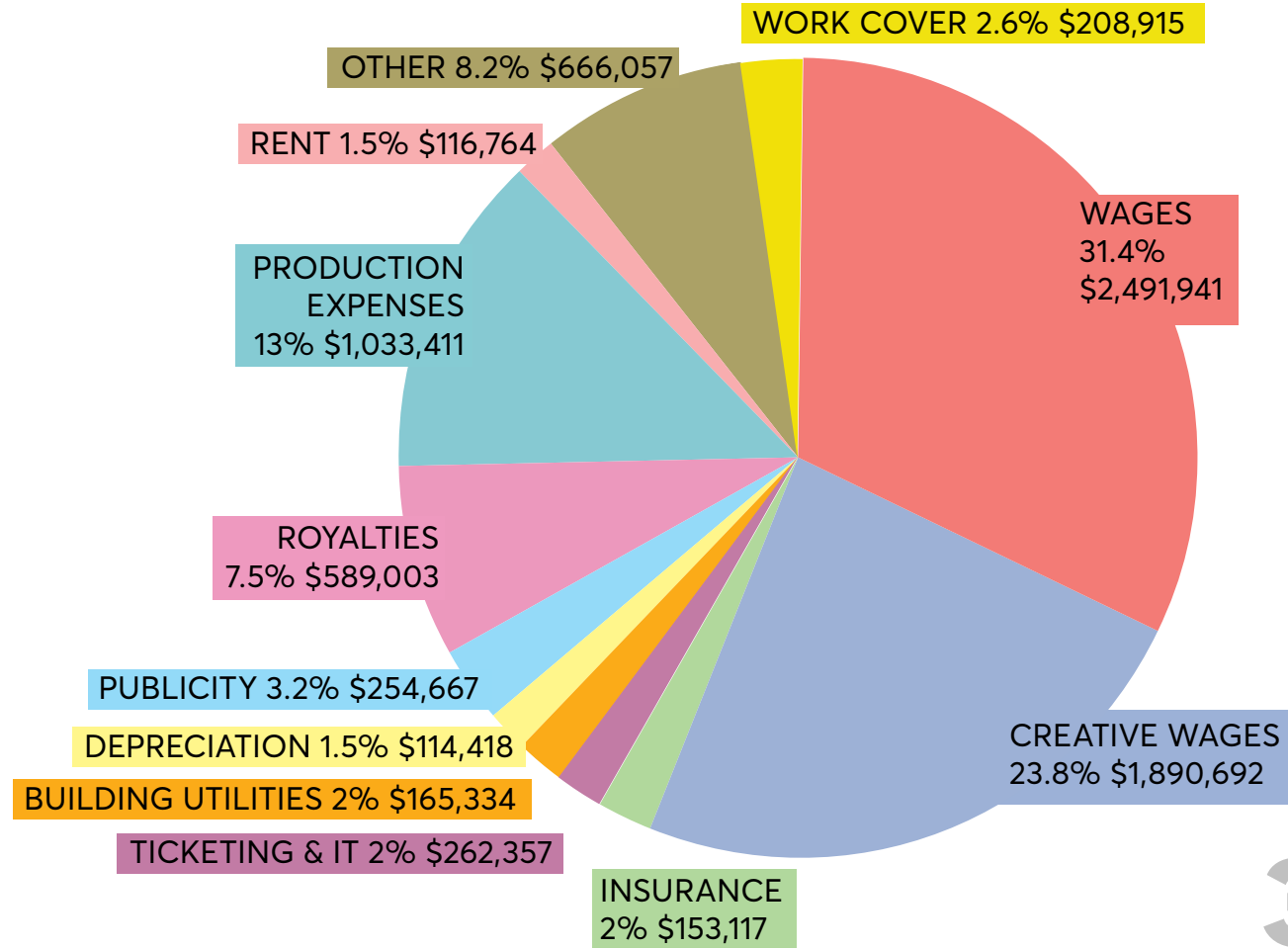
FLY GIRL Photo: Prudence Upton



2025 INCOME



2025 EXPENDITURE



PHILANTHROPY & PARTNERSHIPS

The year commenced with our popular donor Director at Work events, alongside opening night drinks and canapé receptions held in the rehearsal room—offering valued supporters unique insight into our creative process.

We launched our annual End of Financial Year campaign (28 May – 30 June) under the theme Make an Impact: Join our Heroes. This proved to be one of our most successful campaigns to

date, with strong support from existing Heroes and the welcome addition of new members to this vital community.

Our Commissioners' Circle continued to play a pivotal role in the development of new Australian work, supporting the commissioning of two productions: THE ELEVATOR by Eloise Snape, scheduled for presentation in our 2026 season, and a second work to be announced at our 2027 Season Launch in August 2026.

On Monday, 20 October, Ensemble partnered with Aqualand Etymon to present our 2025 fundraising event, Ensemble: Up Close & Personal, at Soluna in North Sydney. The evening was a significant success, marking the launch of the Artistic Director's Circle, Creative Education Circle, and THE SOCIAL LADDER Production Partners. The event also raised essential funds towards the purchase of a new production van. Guests enjoyed an engaging program hosted by Todd McKenney and Georgie Parker, with performances by Genevieve Lemon and Brittanie Shipway, and the added delight of celebrity table hosts.

The year concluded with two much-loved events: the Hungerford Hill Matched Wine Dinner in October and the Chairman's Christmas Drinks in November.

We are deeply grateful to our donors for their continued generosity and commitment. Your support underpins everything we achieve.

We look forward to sharing another exceptional year of theatre with you in 2026.



OUR HEROES

LIFE PATRONS

THOSE WHO HAVE MADE SIGNIFICANT CONTRIBUTIONS TO ENSEMBLE:

- The Balnaves Foundation
- Clitheroe Foundation
- Jinnie & Ross Gavin
- Ingrid Kaiser
- Graham McConnochie
- Neilson Foundation
- Jenny Reynolds & Guy Reynolds AO
- George & Diana Shirling
- Southern Steel Group Pty Ltd

PLATINUM - \$20,000+

- The Balnaves Foundation
- Giving Support Foundation
- Graham Bradley AM & Charlene Bradley
- Clitheroe Foundation
- Darin Cooper Foundation
- Ingrid Kaiser

- McConnochie Family Fund
- Neilson Foundation
- Hon. Warwick Smith AO & Kathryn Smith
- Southern Steel Group Pty Ltd
- Christine Thomson
- Anonymous x 1

GOLD - \$10,000+

- Debbie, Garry & Val
- Wayne Cahill
- Jinnie & Ross Gavin
- Alan Gunn & Kerri Fogg
- Sallie Johnston
- Steve & Julie Murphy
- Barbara Osborne
- In Memory of John Power
- David Pumphrey OAM & Jill Pumphrey
- John & Diana Smythe Foundation
- Philip Maxwell & Jane Tham
- Annie & Graham Williams
- Anonymous x 2

SILVER - \$5,000+

- Paul Bedbrook & Fiona Hopkins
- Jillian Broadbent AC
- David Z Burger Foundation
- The Giving Fund & Sally Collier
- Debby Cramer
- Peter Eichhorn & Anne Willems
- APS Foundation - The Brent & Vicki Emmett Giving Fund
- Matilda Hartwell
- Dentons
- Prue & Andrew Kennard
- Helen Markiewicz
- Alan & Pauline Plumb
- Simon Poole AO & Louise Cardenas-Poole
- Lynn Trainor
- Anonymous

BRONZE - \$1,000+

- Rosemary & Geoffrey Adams
- Melanie & Michael America
- Margaret Andrews
- Kerry Bannon Jaggarr
- Ellen Borda
- Anne Bruning
- Viktoriya Butler & Steven Reynolds
- Alison Carmine
- Lesley Carre
- Margaret Cassidy
- David & Caroline Champion
- Dr Anne Clark
- Friends of TraceyTrinder
- Valerie Crawford
- Ralph Davis
- Laurence Dillon
- Nancy Fox AM & Bruce Arnold
- Bruce & Jo Hambrett
- Glenn Hazeldine

- John Heathers
- The Hilmer Family Endowment
- Jacqueline Katz
- John Lewis
- Peter Lowry AM & Dr Carolyn Lowry OAM
- Catriona Morgan-Hunn
- Peter EJ Murray
- Georgie Parker
- Lisa Paulsen
- Jim & Maggie Pritchitt
- Dorelle & Bruce Propert
- Kate Raison & Brian Meegan
- Angus & Elspeth Richards
- Monica & Gary Robinson
- Colin Scott
- Megan & Tim Sjoquist
- Holly Stein
- Bob Taffel
- Melanie Tait
- Neil Tait
- Geoffrey Tebbutt
- Robert Thomas & Sam Meers
- Wendy Trevor Jones
- Liz Ward & Chris Payne
- David Williamson AO & Kristen Williamson
- Julia Wokes
- Bill Young
- Anonymous x 8



OUR HEROES

ARTISTIC DIRECTOR'S CIRCLE SUPPORTING THE DEVELOPMENT OF THE YEAR IN TATTERS

Jennifer Darin & Dennis Cooper
Giving Support Foundation
Glenn Hazeldine Syndicate
Sallie Johnston

CREATIVE EDUCATION CIRCLE

Jillian Broadbent AC
Philip Maxwell
Simon Poole AO & Louise Cardenas-Poole
David Pumphrey OAM & Jill Pumphrey
Anonymous x 1

THE SOCIAL NETWORK PRODUCTION PARTNERS

SUPPORTING THE PRODUCTION OF THE SOCIAL LADDER

Graham Bradley AM & Charlene Bradley
Elimo 2 Family Trust
Dentons

NEW PRODUCTION VAN SUPPORTERS

Paul Bedbrook & Fiona Hopkins
Graham Bradley AM & Charlene Bradley
Lesley Carre
Wayne Cahill
Matilda Hartwell
Barbara Osborn
Christine Thomson
David Williamson AO & Kristen Williamson
Anonymous x 2



COMMISSIONERS' CIRCLE

SUPPORTING NEW AUSTRALIAN WORK

Diane Balnaves
Graham Bradley AM & Charlene Bradley
Paul Clitheroe AM & Vicki Clitheroe
Jennifer Darin & Dennis Cooper
Alan Gunn & Kerri Fogg
Ingrid Kaiser
Steve & Julie Murphy
Alicia Powell
Jenny Reynolds & Guy Reynolds AO
George & Diana Shirling
Jane Tham & Philip Maxwell
Christine Thomson

LEAVE A LEGACY

WE WOULD LIKE TO THANK THE FOLLOWING ESTATES FOR THEIR GENEROUS DONATIONS:

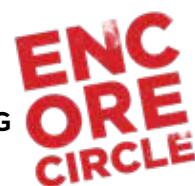
Estate of the Late Freddie Bluhm
Estate of the Late Jayati Dutta
Estate of the Late Jennifer Fulton
Estate of the Late Helen Gordon
Estate of the Late Leo Mamontoff
Estates of the Late Zika & Dimitry Nesteroff
Estate of the Late Margaret Stenhouse

ENCORE CIRCLE

THANK YOU TO THE FOLLOWING PEOPLE FOR BEQUESTS IN THEIR WILLS:

Liz Barton
Valerie Crawford
Mark Midwinter
Joe Sbarro
Junia Vaz de Melo
Anonymous x 6

*Supporters are recognised for 12 months from the
date of donation. Current at 27 November, 2025.*



OUR PARTNERS

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

MAJOR PARTNER



ASSOCIATE PARTNER



STRATEGIC PARTNER



SUPPORTING PARTNERS



ENSEMBLE ED PARTNERS



SEABORN, BROUGHTON & WALFORD FOUNDATION
Supporting the Performing Arts



OUR TEAM

ENSEMBLE THEATRE STAFF

Artistic Director **Mark Kilmurry**
Executive Director **Loretta Busby**
Chief Financial Officer **David Balfour Wright**
Senior Producer **Carly Pickard**
Associate Coordinator **Saint Clair**
Literary Manager **Sarah Odillo Maher**
Production Manager **Paisley Williams**
Deputy Production Manager **Daniel Story**, until 15 August
Production Assistant **Ruby Hammersley**, from 18 August
Technical Manager **Gayda de Mesa**
Resident Stage Manager **Lauren Tulloh**
Philanthropy & Partnerships Manager **Stephen Attfield**
Marketing Manager **Rachael McDonnell**
Deputy Marketing Manager **Charlotte Burgess**
Education & Community Coordinator **Sophie Kelly**
Marketing Assistant **Emma Garden**
Media Relations **Kabuku PR**
Administrative Support **Jordan Gillett**
In-house Graphic Designer **Cheryl Ward**
Ticketing Manager **Spiros Hristias**
Ticketing & Office Coordinator **Aimee Timmins**
Box Office Team
Mary Barakate, Kyra Belford-Thomas, Allan Lyra, Joe Eccleston, Angus Evans, Alishia Keane, Kathryn Siely and Marina McCaul
Finance Assistant **Gita Sugiyanto**

Front of House Manager **Jim Birch**
Front of House Supervisors **Megan Cribb, Jaro Murany, Ben Sullivan and Bella Wellstead**
Head Chef **Ian Paul Aguilar Alarcon**
Restaurant Manager **Amy Mitchell**
Maintenance Coordinator **Paul Craig**

VOLUNTEERS

Ensemble Theatre is supported by a loyal and hardworking group of Volunteers. The time, passion, and generosity provided by our Volunteers is enormously appreciated and gratefully acknowledged.

Lee Meredith, Alan Plumb, Rosemary Moon, Peter Mordant, Frances Campbell, Theresa Kelly, Brian Sussman, Jennifer Shand, Henry Watts, Sonia Elliot and Dawn Talbot

ENSEMBLE LIMITED BOARD

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

ENSEMBLE FOUNDATION BOARD

Chair **Paul Clitheroe AM, Diane Balnaves, Graham Bradley AM, Wayne Cahill, Joanne Cunningham, Ross Gavin and Mark Kilmurry**

ENSEMBLE AMBASSADORS

Todd McKenney, Brian Meegan, Georgie Parker and Kate Raison



Our Ambassadors: Brian Meegan, Georgie Parker, Todd McKenney & Kate Raison. Photo: Karen Watson