

STATE THEATRE COMPANY SOUTH AUSTRALIA PRESENTS



4 - 19 SEP 2020
HER MAJESTY'S THEATRE



Cast & Creative Team

PLAYWRIGHT	Patrick Hamilton
DIRECTOR	Catherine Fitzgerald
DESIGNER	Ailsa Paterson
LIGHTING DESIGNER	Nic Mollison
COMPOSER	Andrew Howard
ACCENT COACH	Jennifer Innes
RÉPÉTITEUR	Carol Young
FIGHT CHOREOGRAPHER	Ruth Fallon
BELLA MANNINGHAM	Ksenja Logos
JACK MANNINGHAM	Nathan O'Keefe
INSPECTOR ROUGH	Eileen Darley
ELIZABETH	Ellen Freeman
NANCY	Katherine Sortini
UNDERSTUDY	Martha Lott
PRODUCTION MANAGER	Gavin Norris
DEPUTY PRODUCTION MANAGER	Gabrielle Hornhardt
STAGE MANAGER	Abigail Heuer
ASSISTANT STAGE MANAGER	Steph Bone
STAGE MANAGEMENT SECONDMENT	Jennifer King
HEAD MECHANIST	David Sanders
HEAD OF LIGHTING	Rick Worringham
LIGHTING BOARD OPERATOR	Cameron Lane
SOUND BOARD OPERATOR	Patrick Pages Oliver

Costumes made by State Theatre Company South Australia Wardrobe.
Set constructed by State Theatre Company South Australia Workshop.

We gratefully acknowledge the generous assistance of the Adelaide Festival Centre Trust.

GASLIGHT BY PATRICK HAMILTON

Gaslight was first presented at the Richmond Theatre, London,
on December 5th, 1938, produced by Gardner Davies.

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Ngadlu tampinhi Kurna
miyurna yaitya yarta-mathanya
Wama Tarntanyaku.
Parnaku yailtya, parnaku tapa
purruna, parnaku yarta ngadlu
tampinhi. Yalaka Kurna Miyurna
itu yailtya, tapa purruna, yarta kuma
puru martinhi, puru warri-apinhi,
puru tangka martulayinhi. Ngadlu
tampinhi purkarna pukinangku,
yalaka, tarrkaritya.

We acknowledge the Kurna
people as the traditional custodians
of the Adelaide Plains.
We recognise and respect their
cultural heritage, beliefs and
relationship with the land.
We acknowledge that they are
of continuing importance to the
Kurna people living today and
pay respects to Elders past,
present and future.

Director's Note - Catherine Fitzgerald

Gaslight was written in 1938 by Patrick Hamilton, an avowed Marxist, who in many of his plays and novels displayed a strong sympathy for the poor and disempowered. The term 'gaslight' is derived from the title of the play and has recently enjoyed a resurgence in the everyday vernacular to describe mistrust in relation to gender and world politics, in particular men and political leaders.

The play is set in the later part of the 19th century, and while essentially a melodramatic thriller, the underlying themes and discourses relating to patriarchal power and class are as relevant today as they were then. I tend to think of our production as a feminist thriller, a 'Friller', with gender relationships at its core.

The non-traditional casting of Eileen Darley as Inspector Rough in our production serves to expose and explore the historical narrative of the play through a contemporary lens. It is an acknowledgment that up until recently, it has been women who have been at the forefront of supporting women who live in domestic violence situations to escape to safety. The play is a very astute analysis of psychological and emotional violence, beginning with the isolation of Mrs Manningham from her family and friends, and the mind games that cause her to question her own sanity as the threat of being sent to the asylum hangs over her.

In our production, we also allow for a bit of a nod and a wink to the male impersonators who were so popular in Music Halls during Victorian and Edwardian England. The most famous of these was Vesta Tilley who challenged the dominant ideology that women were deemed to be beautiful, charismatic domestic creatures with no or little agency. Vesta Tilley cleverly undermined the values of the 'dominant sex' and upper class 'dandy' with satirical lyrics and gestures. Indeed, in our play, Mr. Manningham frequents the local club and music hall where he also indulges in the pleasure of 'unemployed actresses'. This underlying theme of impersonation, or pretending to be someone you are not, with references cleverly laced throughout the writing, serves to remind us that theatre itself is artifice.

Ultimately *Gaslight* is a wonderfully entertaining and satisfying revenge fantasy, full of suspense, fun, fear, humour and surprise. Set in one room over one afternoon and late evening, *Gaslight* offers wonderful opportunities for shadowy and eerie lighting as well as for a theatrically edgy soundscape. It is beautifully written, full of exposition, and yet exquisite storytelling at its very best.

It has been deeply exciting to be back in the rehearsal room once again with a brilliant cast and artistic team, especially during these crazy times, and I thank Mitchell Butel and State Theatre Company South Australia for the opportunity. We are also really honoured to be the first mainstage production to open the new Her Majesty's Theatre, which in the early 1900s was home to the famous Tivoli Theatre that housed Music Hall entertainment.

We love the synergy of being here and hope you do too. Enjoy.

Playwright

Patrick Hamilton



Patrick Hamilton was born in Hassocks, Sussex, in 1904. He and his parents moved a short while later to Hove, where he spent his early years. He published his first novel, *Craven House*, in 1926 and within a few years had established a wide readership for himself.

Despite personal setbacks and an increasing problem with drink, he was still able to write some of his best work. His plays include the thrillers *Rope* (1929), on which Alfred Hitchcock's film *Rope* was based, and *Gaslight* (1939), also successfully adapted for screen that same year. He also wrote historical drama *The Dulce in Darkness* (1943).

Among his novels are *The Midnight Bell* (1929), *The Siege of Pleasure* (1932), *The Plains of Cement* (1934), a trilogy entitled *Twenty Thousand Streets Under the Sea* (1935), *Hangover Square* (1941) and *The Slaves of Solitude* (1947). *The Gorse Trilogy* is made up of *The West Pier*, *Mr Stimpson and Mr Gorse* and *Unknown Assailant*, which were first published during the 1950s.

Patrick died in 1962.

Director

Catherine Fitzgerald



Catherine has worked as a director, actor and writer across many aspects of theatre for more than 30 years.

In 2018, she directed and dramaturged *Say No More* (Tutti Arts), a multi-cultural, multi arts performance with disabled and non-disabled performers (Georgetown Festival, Malaysia and OzAsia Festival).

For State Theatre Company South Australia, she has directed *Third World Blues*, *Proof*, *Salt*, *Boston Marriage* and *Frozen*, *The Female of the Species*, *The Give and Take*, *The Misanthrope*, *War Mother*, *The Zoo Story*, *Top Girls* and *In the Next Room or the Vibrator Play*.

Catherine was Artistic Director for *Feast Festival* (2013- 2015), Associate Director at State Theatre Company South Australia (2011-12) and Artistic Director of Vitalstatistix, National Women's Theatre (1996 -2002) where she produced and/or directed more than 40 productions and events.

In 2019, she and producer Lee-Anne Donnelly (FAR & AWAY Productions) received the Major Commission from Arts South Australia to produce and direct Catherine's play *Dry* in association with Country Arts SA in 2021/2.

In 2003 Catherine was awarded The Centenary Medal for the development of women artists in South Australia through Vitalstatistix.

Designer

Ailsa Paterson



Ailsa completed a Bachelor of Dramatic Art in Design (NIDA) in 2003. Set and costume design credits for State Theatre Company South Australia include *Jasper Jones*, *End of the Rainbow*, *Creditors*, *Sense and Sensibility*, *Switzerland*, *The 39 Steps*, *Romeo and Juliet*, *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*.

Costume design credits include *Betrayal*, *A Doll's House*, *Things I Know To Be True*, *Little Bird*, *The Seagull* and *Three Sisters*. Other theatre design credits include *Yo Diddle Diddle* and *Cranky Bear* (Patch Theatre), *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), *Other Desert Cities*, *Seminar* and *Skylight* (Ensemble) and *You, Me and the Bloody Sea*.

Ailsa worked in costume on *The Straits*, *LAID*, *Underbelly - A Tale of Two Cities*, *Underbelly - The Golden Mile*, *Blue Water High*, *The Last Confession of Alexander Pearce*, *Ten Empty*, *The Boy from Oz Arena Spectacular*, *Priscilla, Queen of the Desert The Musical* and *High School Musical*. Ailsa was the recipient of the 2011 Mike Walsh Fellowship.

Lighting Designer

Nic Mollison



Nic has been working as a freelance lighting and projection designer for 24 years and has worked in opera, theatre, dance and youth arts locally, nationally and internationally. Nic has designed the lighting and projections for concerts, festivals, nightclubs and visual art installations.

Nic's lighting design credits for State Theatre Company South Australia include *Maestro*, *Waiting for Godot*, *Lion Pig Lion* and *Honk If you are Jesus*.

Recent lighting design credits include *Impersonal Space* (Company AT and Tutti Arts) and *Yo Diddle Diddle* (Patch Theatre Company). He also worked on set, lighting and projection design for *10 Minutes To Midnight*, a 360 immersive video installation presented nationally as part of The Nuclear Futures Arts Program.

Other credits include video designs for *When The Rain Stops Falling* (Brink Productions), *Superheroes* (Stone-Castro) and lighting design for *Vesalius Requiem*, *Instructions For An Imaginary Man*, *The Shouting Fence* and *Daughter of the Sea* (Various People Inc), *Mixed Doubles*, *Seven*, *Wanderlust* and *Breathe* (Leigh Warren and Dancers), *Min-min*, *Soaring*, *Crossing Paths*, *Of The Future*, *Knowledge Keys* and *Panpapanpalya* (Kurruru Youth Performing Arts), *Sonic Landscapes* (Adelaide Symphony Orchestra) and *OnEgo*, *So...I Killed a Few People*, *Norway*, *Today* and *Dogfall* (TheimaGen).

Nic has lectured in lighting at Adelaide College of the Arts and University of South Australia.

Composer

Andrew Howard



Andrew is State Theatre Company South Australia's Resident Sound Designer.

His sound design credits for State Theatre Company South Australia include *Jasper Jones*, *End of the Rainbow*, *Animal Farm*, *The Gods Of Strangers*, *That Eye*, *The Sky*, *Terrestrial*, *After Dinner*, *In The Club*, *Vale*, *Macbeth*, *A Doll's House*, *1984* (Australian Associate Sound Designer), *Sista Girl*, *Machu Picchu*, *This Is Where We Live*, *Kryptonite*, *Maggie Stone*, *Babyteeth*, *Random*, *The Kreutzer Sonata*, *Romeo and Juliet*, *Knives in Hens* and *Attempts On Her Life*.

His other theatre credits as Sound Designer and/or Composer include *Helly's Magic Cup*, *Grug*, *Nyuntu Ngali*, *Fugitive*, *School Dance*, *The Story Thieves* and *Girl Asleep* (Windmill Theatre), *Rumpelstiltskin* and *Pinocchio* (State Theatre Company South Australia/Windmill Theatre), *Despoiled Shore*, *Medeamaterial*, *Landscape with Argonauts*, *The War*, *Please Go Hop!*, *Highway Rock 'n' Roll Disaster*, *Trouble On Planet Earth* and *Disappearance* (The Border Project), *One Long Night in The Land of Nod* and *The Homecoming* (Floogle), *The Birthday Party* and *Blackbird* (Flying Penguin Productions), *Boxing Day Test* (Junglebean) and *Little Green Tractor* (Patch Theatre).

Accent Coach

Jennifer Innes



Jennifer works as a voice and dialect coach for film, television and theatre productions in Melbourne and Adelaide, and currently Lectures in Voice at Adelaide College of the Arts. With a background and particular interest in classical theatre, Jennifer studied acting, voice and phonetics at the London Academy of Music and Dramatic Art.

She later studied voice and dialect at the VCA & MCM, where she taught for six years. Jennifer has coached for companies including Red Stitch Actors Theatre, The Honeytrap, Citizen Theatre and State Theatre Company South Australia.

She has performed with such companies as Essential Theatre, Don't Look Away, Theatreworks and Opera Australia. Jennifer coaches privately for corporate clients, educators and actors and believes in personal empowerment through voice work. She currently sits on the Board of the Australian Voice Association and continues to be a proud member of MEAA.

Bella Manningham

Ksenja Logos



Theatre has taken Ksenja from London to Alice Springs, and in between.

She has been proudly engaged in the production of people for the last six years, and finds that both jobs share surprisingly similar skill sets.

Ksenja has worked with a gamut of Australian theatre companies, including Brink Productions, Sydney Theatre Company, Bell Shakespeare and Malthouse. For State Theatre Company South Australia she has performed in *Vere*, *Top Girls*, *Three Sisters*, *Architektin*, *The Real Thing*, *Goodnight Desdemona (Goodmorning Juliet)* and *The Merchant of Venice*.

Her first professional appearance was in Howard Barker's eight hour epic *The Ecstatic Bible* for the 2000 Adelaide Festival.

Ksenja toured as Cordelia/Fool in Ensemble and Riverside Theatre's *King Lear*, and as Ophelia in their *Hamlet*. She was also in Ensemble's production of *Navigating Flinders*. She toured extensively with Bell Shakespeare's *The Taming of the Shrew*, was part of The Border Project's *Disappearance* and played a feline in AFCT's *The Stowaway* and *The Captain's Cat*. Ksenja was thrilled to work with her mentor Gerrard McArthur in *Flying Penguin's The Birthday Party* and she won an Adelaide Theatre Guide award for her role in their production of *Blackbird*. She is a member of Brink Productions.

Ksenja would like to acknowledge Paul Blackwell (any program is improved by the inclusion of his name), friend, colleague and fellow feline. He continues to be an inspiration on and off the stage.

Jack Manningham

Nathan O'Keefe



Nathan has worked extensively in theatre, both nationally and internationally. He has toured Asia, USA, and all across Australia, working for companies such as State Theatre Company South Australia, Sydney Theatre Company, Melbourne Theatre Company, Windmill Theatre, Griffin Theatre, Malthouse, Bell Shakespeare, Brink Productions and Slingsby.

Recent State Theatre Company South Australia credits include *Hydra* (with Queensland Theatre) *Sense and Sensibility*, *Macbeth*, *In The Club*, *A Doll's House*, *Tartuffe* (with Brink Productions), *Things I Know To Be True* (with Frantic Assembly), *The Importance of Being Earnest*, *Hedda Gabler* and *Masquerade* (State Theatre Company South Australia/Griffin), *Betrayal* (State Theatre Company South Australia/MTC) and the title role of *Pinocchio* (State Theatre Company South Australia/Malthouse/STC/NY for the US premiere season at The New Victory Theatre on Broadway).

Other credits include *Talk to Me Like the Rain*, *Let Me Listen*, *Hot Fudge*, *Ghosts*, *King Lear*, *The Complete Works of William Shakespeare (Abridged)* and *Three Sisters* (State Theatre Company South Australia), *Thursday*, *The Hypochondriac*, *Harbinger* (Brink), *this uncharted hour* (State Theatre Company South Australia/Brink Productions), *Man Covets Bird* (Slingsby), *I Am Not An Animal*, *I Animal* (The Border Project), *Mr. McGee and the Biting Flea*, *Emily Loves To Bounce*, *Me & My Shadow (Patch)*, *Plop!*, *Grug*, *Grug & The Rainbow* (Windmill), *Checklist for an Armed Robber*, *Ruby Bruise* (Vitalstatistix), *Assassins* (Flying Penguin) and *The Country and Blackout* (Stone/Castro).

Nathan is an Adelaide Theatre Guide and Adelaide Critics Circle Award recipient.

Inspector Rough
Eileen Darley



Eileen graduated from Flinders University Drama Centre in 1983. She worked extensively as an ensemble member of Troupe Theatre and then Magpie Theatre in the '80s.

She then performed with Red Shed Theatre for a decade, including leading roles in *Because You are Mine*, *All Souls*, *In Cahoots*, *Sweettown*, *Storming Heaven*, *Frankenstein's Children* and *Dog Eat Dog* (Adelaide Festival).

Eileen then worked extensively for Patch Theatre including many national and international tours to New York, Singapore and New Zealand. She has performed with Vitalstatistix productions including *Whispering Demons*, *Miracles* and *Tough Girls*. For State Theatre Company South Australia, Eileen has performed in *Jonah*, *Three Birds Alighting On A Field*, *Morning Sacrifice*, *The Misanthrope*, *War Mother*, *Carrying Light*, *Don's Party*, *A Thousand and One Nights* and *Top Girls*.

Eileen has been lead singer of several bands and musical events and has a private practice in the Feldenkrais Method of Somatic education.

Elizabeth
Ellen Freeman



Ellen Freeman is an actor and teacher.

She holds a Bachelor of Arts (Directing) from Flinders University and in 1992 was Assistant Director at State Theatre Company South Australia as part of the Department for the Arts' Director's Development Scheme. She also studied acting at Theatre Corp in Auckland, NZ.

Theatre credits include *The Druids Rest* (Marian St Theatre), *Habeas Corpus* (AFCT), *Cyrano the Musical* and *King Lear* (Stage Co. Space AFCT). For Theatre Corp she starred in *Edwardian Music Hall*, *Plough and the Stars*, *Pygmalion*, *Under Milkwood*, *Hedda Gabler*, *The Daughter in Law*, *Victorian Music Hall*, *Beauty and the Beast*, *The Mother*, *Beggars Opera*, *Four Little Girls*, *Measure for Measure*, *The Taming of the Shrew* and *Uncle Vanya*. Television credits include *Child's Play*, while for radio she has performed in radio dramas for New Zealand Broadcasting Corporation and film credits include *The First 90 Days* (directed by Scott Hicks).

She has worked as a teacher/conducted workshops for Ann Peters' School of Acting, St Peter's College, Flinders University, Adelaide Centre for the Arts, Trinity Guildhall (London) and the Sudanese Community Drama Program.

Nancy

Katherine Sortini



Katherine is a 2018 Honours graduate from the Flinders Drama Centre. She is an actor, dancer, writer and founder of independent theatre company Deus Ex Femina.

Throughout her study she has worked with directors Tiffany Lyndall-Knight, Tom Healy, James Wardlaw, Catherine Fitzgerald, Anthony Nicola, Dave Mealar and Nescha Jelk. Her theatre credits include *Flood* (The Cabbages and Kings Collective) *The Promise*, (Holden Street Theatre), *The Wolves* (RUMPUS), *Bordertown* (South Australian Playwrights Theatre) *How To Kill Your Hamster*, (Ladylike Theatre Collective) and the upcoming *Watchlist* (South Australian Playwrights Theatre).

Her film credits include Daria in *Truth Will Out* (Cameron Mackness, 2017) and Azura in *Ruby June* (Alex Vickery-Howe, 2019).

Her TV credits include *Upright* (Matthew Saville, 2019) and Haley in *Emerging Minds' Haley* (Ian Bone, 2015, 2016, 2017, 2018).

Katherine is a proud member of Actors' Equity.

Stage Manager

Abigail Heuer



Abigail graduated from Adelaide College of the Arts in 2015 with an Advanced Diploma of Stage Management and a Certificate III in Live Production - Theatre and Events. Since graduating, Abigail has worked with Adelaide Festival, Adelaide Fringe and Adelaide Festival Centre on several festivals.

She's also worked with State Theatre Company South Australia/ Windmill Theatre Co on *Rumpelstiltskin*, and with State Theatre Company South Australia on *Sense and Sensibility*, *A Doll's House* and the tour of *The Popular Mechanicals*. In 2019 she was the Stage Manager for its education show, *Animal Farm*.

Abigail has also completed several international tours with Windmill Theatre Co and Patch Theatre Company including tours of the United States, Canada and China with Windmill Theatre Co's *Beep* and Patch's *Emily Loves to Bounce*.

Abigail is excited to be working with State Theatre Company South Australia as its first out and proud transgender Stage Manager, and is very thankful to State Theatre Company South Australia for its continued support throughout her transition.

Assistant Stage Manager

Steph Bone



Steph Bone graduated with her Advanced Diploma in Live Production and Stage Management at Adelaide College of the Arts in 2018.

She has previously worked with Carclew, Adelaide Chamber Music Association, Adelaide Festival, WOMADelaide, and the Adelaide Festival Centre. Her most recent project was working with Patch Theatre as the Stage Manager for *The Lighthouse*. She also works as a casual technician at both Mosaic Audio Visual and Scene Change.

Steph has previously worked as Stage Manager on *A Night Before Christmas* (Australian Classical Youth Ballet), South East Primary School's Music Festival, Gener8 Theatre's *In The Pines*, and *Generations in Jazz* as the Division 1 Stage Manager.

Stage Management
Secondment

Jennifer King



Jennifer is studying Stage Management at the Adelaide College of the Arts and is thrilled to have the opportunity to work as a secondment on *Gaslight*.

During her studies, Jennifer has worked as Assistant Stage Manager on numerous productions such as *The Most Lamentable Roman Tragedy of Titus Andronicus*, *Road*, and the remount of Australian Dance Theatre's *G*. She has also Stage Managed *Rip Drag & Ruminare* at TAFE SA for the Adelaide Fringe in 2020 which won a Best Dance show nomination.

Jennifer has also worked as Assistant Stage Manager secondment for the Moon Lantern Parade in 2019 and WOMADelaide in 2020.



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