



# JACK MAGGS

BY SAMUEL ADAMSON  
BASED ON THE NOVEL BY PETER CAREY

15 - 30 NOV

DUNSTAN PLAYHOUSE

**STATE THEATRE**  
**COMPANY SOUTH AUSTRALIA**



# STATE THEATRE COMPANY SOUTH AUSTRALIA



**MAJOR  
PRODUCTION  
CIRCLE**



Government of South Australia  
Arts South Australia

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

We acknowledge the Kaurna  
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  
Kaurna people living today and  
pay respects to Elders past,  
present and future.

# JACK MAGGS

**BY SAMUEL ADAMSON**  
**BASED ON THE NOVEL BY PETER CAREY**

## CAST & CREATIVE TEAM

**WRITER** ..... Samuel Adamson  
**DIRECTOR** ..... Geordie Brookman

**MERCY LARKIN** ..... Ahunim Abebe  
**HAWTHORNE/MARY/PHIPPS** ..... Rachel Burke  
**CONSTABLE/GEORGE/PARTRIDGE** ..... Dale March  
**MISS MOTT/LIZZIE** ..... Jelena Nicdao  
**PERCY BUCKLE/DR GRIEVES** ..... Nathan O'Keefe  
**MA BRITTEN/MRS HALFSTAIRS/OLD MERCY** ..... Jacqy Phillips  
**JACK MAGGS** ..... Mark Saturno  
**TOBIAS OATES** ..... James Smith

**DESIGNER** ..... Ailsa Paterson  
**LIGHTING DESIGNER** ..... Nigel Levings  
**COMPOSER** ..... Hilary Kleinig  
**SOUND DESIGNER** ..... Andrew Howard  
**ACCENT COACH** ..... Jennifer Innes  
**ASSISTANT DIRECTOR** ..... Annabel Matheson  
**INTIMACY/FIGHT CHOREOGRAPHER** ..... Ruth Fallon

**PRODUCTION MANAGER** ..... Gabrielle Hornhardt  
**STAGE MANAGER** ..... Bridget Samuel  
**ASSISTANT STAGE MANAGER** ..... Carmen Evans  
**PRODUCTION ELECTRICIAN** ..... Alexander Ramsay  
**SOUND OPERATOR** ..... Patrick Pages-Oliver  
**DRESSER** ..... Kellie Jones  
**MECHANIST** ..... Paul Smart  
**LIGHTING OPERATOR** ..... Jason Groves  
**SOUND TECHNICIAN** ..... Dana Norwood  
**WIGS** ..... Jana DiBiasi

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

*Jack Maggs* premiered at State Theatre Company South Australia  
at the Dunstan Playhouse on 15 November 2024.



Geordie Brookman and Samuel Adamson.

## WRITER'S NOTE

### SAMUEL ADAMSON

To engage with Peter Carey's *Jack Maggs* – with its nineteenth-century London setting, its politics, its humour, its anger, its gloriously eccentric story about a convict with identity problems – you don't need to know anything about two things that inspired it: the life of Charles Dickens and Dickens's 1861 masterpiece *Great Expectations*. Like all good stories, it works on its own terms.

Nevertheless, *Jack Maggs* came about because Carey was 'mad at Dickens for giving my imaginary ancestor a bad rap' – that ancestor being Magwitch, the convict who in *Great Expectations* returns from New South Wales to England, where he reveals himself as the benefactor of the novel's narrator Pip. According to Carey: 'I had this notion that there was a real Magwitch, and Dickens had known a more complicated and greater truth and had not told it.'

So, in 1997, Australia's great trickster-novelist told that 'truth', and in doing so, naked Dickens over the postcolonial coals.

To the postcolonial reader of *Great Expectations*, Magwitch is a one-dimensional and sentimental fellow. He has no crisis of identity upon his return to the England that banished him. With the focus of the story upon Pip's rite of passage, Australia is a vague netherworld, with little in the text to suggest the tortures the convict must have endured in the penal stations of New South Wales. In *Jack Maggs*, Carey disturbs all

this. The rite of passage belongs to the convict, now named Jack Maggs, a man of immense complexity and integrity. The Pip figure is deliberately one-dimensional. The horrors of Moreton Bay, and of Jack's childhood in London, are depicted in unsparing detail. Perhaps Carey's greatest coup is his novelist character Tobias Oates. Much about this mesmerising but amoral young man on the make is pilfered from the life of Dickens – an exquisite irony in a story about the ethics of storytelling and the slipperiness of 'truth'.

The UK (not to mention UK theatre) rarely faces its invasion of Australia or the cruelties of transportation. *Jack Maggs* is an important corrective to this. Although only the last of its 328 pages is set in Australia, its republican politics and larrikin irreverence make it a profoundly Australian novel. I'm thrilled Peter Carey has allowed me to pilfer from him and turn it into a play.

Except it's not my play, it's Mercy Larkin's. She is your storyteller – or, to use the old Australian slang, your magswoman. She willingly admits to having once or twice stretched history to suit her own dramatic ends, but otherwise everything she says in her *True History of Jack Maggs* is true.

## **DIRECTOR'S NOTE**

### **GEORDIE BROOKMAN**

Our sense of home and self are slippery things. As a descendant of white invaders, I've always had an ambivalent relationship with the idea of national identity particularly when it gets in the way of interrogating individual identity. For the last five years, I've lived in Germany, more than once feeling like a stranger in a strange land, but I've also been given a rare chance to gain a wider perspective on the land I come from and whose wide blue sky and salt water I yearn for every day. This push and pull between people, place and our own curiosity perhaps can never truly sit in balance.

The layered fictions we tell about ourselves are used in so many ways, to shield, to burnish, to deflect. Jack Maggs arrives in London a creature of mystery, hidden under a multitude of necessary disguises. As we watch Mercy Larkin slowly bring his tenderness, yearning and pain to light we are reminded what a gift it is to be seen and to be accepted because of our complexities, not despite of them.

While the world of the play may be set in a grimy, Dickensian London, it's a deeply Australian play and it's both a privilege to create its world premiere here on Kaurna land and a pleasure to bring one of our great South Australian talents in Samuel Adamson, back to Adelaide and onto this big, beautiful stage where he belongs.

With three skilful tricksters in Dickens, Carey and Adamson creating our launchpad, the cast and creative team and I have driven ourselves hard to match our invention to theirs, toe to toe. Just as it takes a village to raise a child, it takes a whole company to stage a new play and we're blessed to have the creativity and skill of the State Theatre Company South Australia team behind us. We hope that we've built a world for you that delights in the joy, silliness, heart and endless possibility that sits at the heart of live theatre.



Dale March, Geordie Brookman and Rachel Bunke...

Writer

**SAMUEL  
ADAMSON**

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Sam was born in Adelaide and lives in London.

He has written plays for several leading UK theatres including the National Theatre, Shakespeare's Globe, Chichester Festival Theatre, Regent's Park Open Air Theatre, Headlong, Bush Theatre and the Old Vic.

He has adapted plays by Ibsen, Chekhov, Schnitzler and Ostrovsky, written for film and BBC Radio, and works regularly as a dramaturg. His adaptation of Pedro Almodóvar's *All About My Mother* was produced by Melbourne Theatre Company in 2010, and his most recent play *The Ballad of Hattie and James* premiered at London's Kiln Theatre in April 2024 in a production starring Sophie Thompson and Charles Edwards.

In 2019, he delivered the Annual Ibsen Lecture at the Centre for Ibsen Studies at the University of Oslo, and in 2023 he was Kevin Elyot writer-in-residence at the University of Bristol Theatre Collection. His plays, including *Jack Maggs*, are published by Faber & Faber.

Director

**GEORDIE  
BROOKMAN**

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Geordie is currently the Deputy Artistic Director and Resident Dramaturg of the Chamäleon Theater Berlin and creates work across contemporary circus, theatre, music theatre and opera.

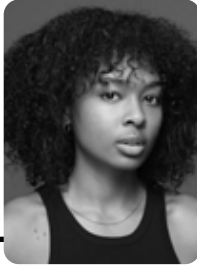
Since graduating from Flinders University Drama Centre, Geordie has directed work around Australia, Europe, the UK and Asia. From 2012 - 2019 he was the Artistic Director of State Theatre Company South Australia. After relocating to Berlin he was Circa's Associate Director and Creative Producer before joining the Chamäleon.

Recent credits include *The Stones* (Theater Im Palais), *Animal Farm* (Cours Florent Berlin), *Want* (TAK Berlin), *Vois* (Festival d'Aix-en-Provence). His State Theatre Company directing credits include *Animal Farm*, *The Gods of Strangers*, *Sense and Sensibility*, *In The Club*, *Vale*, *Macbeth*, *A Doll's House*, *Things I Know To Be True* (with Frantic Assembly and Lyric Hammersmith) *Machu Picchu* (with Sydney Theatre Company), *Betrayal* (with Melbourne Theatre Company), *Summer of the Seventeenth Doll*, *Footfalls*, *Kryptonite* (with Sydney Theatre Company), *The Importance of Being Earnest*, *Little Bird*, *The Seagull*, *Maggie Stone*, *Hedda Gabler*, *The Kreutzer Sonata*, *Speaking In Tongues*, *romeo&juliet*, *Toy Symphony* (with Queensland Theatre), *Knives In Hens* (with Malthouse Theatre), *Metro Street*, *Ghosts*, *Attempts on Her Life*, *The Dumb Waiter*, *Ruby Moon* and *Hot Fudge*. Other directing credits include *Spring Awakening: The Musical* (Sydney Theatre Company), *Baghdad Wedding*, *Tender* and *Disco Pigs* (Belvoir), *The City* (nowyesnow), *Marathon*, *Morph*, and *The Return* (Fresh Track), *Tiny Dynamite* (Griffin), *Macbeth* and *The Laramie Project* (AC Arts).

Mercy Larkin

**AHUNIM  
ABEBE**

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Ahunim graduated from the National Institute of Dramatic Arts in 2022 with a Bachelor of Fine Arts (Acting).

During Ahunim's education at NIDA she was involved in a number of productions including *How I Learned to Drive*, *Scenes from an Execution*, *The Last Days of Judas Iscariot*, *The Cherry Orchard*, *Hamlet*, *Hot L. Baltimore*, and *DRRRM Play*.

Ahunim was most recently in *The Puzzle* for State Theatre Company South Australia, *Embellishment* for Voices of Women Inc, and *A Midsummer Night's Dream* for Bell Shakespeare.

Hawthorne/Mary/Phipps

**RACHEL  
BURKE**

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Rachel is a graduate of Flinders University Drama Centre in South Australia.

She has performed in *The Dictionary of Lost Words* (State Theatre Company South Australia/Sydney Theatre Company), *Macbeth*, *A Doll's House*, *In the Club*, *Sense and Sensibility* (State Theatre Company South Australia Ensemble), *Jasper Jones* and *Decameron 2.0* (State Theatre Company South Australia), *Angelique* (isthisyours?), *Cranky Bear*, *The Lighthouse*, *Superluminal*, *Wonderverse* (Patch), *Limit*, *Red Sky Morning* (STCSA Umbrella), *Tartuffe* (State Theatre Company South Australia/Brink), *The Wolves* (RUMPUS), *Speak Out* (ActNow), *Foolz* (Flinders University) and *This Storm* (The Unnest Cure).

Her puppeteer credits include the Australian, USA and Canadian tours of *Bluey's Big Play* (Windmill Theatre/HVK), *Beep* (Windmill Theatre) and on screen in *Beep and Mort* (Windmill Pictures). She directed *Di and Viv and Rose* (RUMPUS), and was assistant director and understudy on *Girls and Boys* (State Theatre Company South Australia) and *Love and Information* (Flinders Drama Centre).

Constable/George  
Partridge

## **DALE MARCH**

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Dale March is a graduate of Actons Centre Australia, Sydney and The Actors' Ensemble, New York. In 2012, and 2013, he played Captain Nicholls in the National Theatre/Global Creatures Australian Tour of *War Horse*. As a member of State Theatre Company South Australia's Ensemble (2017/2018), Dale performed in *A Doll's House*, *Macbeth*, *In the Club* and *Sense and Sensibility*. In 2019 he performed in STCSA's *Animal Farm* and *A View from the Bridge*. For Sydney Theatre Company Dale was in *The Removalists* (2009), *The White Guard* (2011) and *Cyrano De Bergerac* (2014).

Dale played lead roles in the feature films *Eugene's Ghosts*, *Ad Nauseam* and the short film *Marla* which premiered at Venice International Film Festival 2012. Since 2019 Dale has been lecturing on Acting for the Bachelor of Music Theatre at the University of Adelaide.

Miss Mott/  
Lizzie

## **JELENA NICDAO**

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Jelena is excited to leap into her professional stage debut as she completes her degree and graduates this year with a Bachelor of Music Theatre from the University of Adelaide, Elder Conservatorium of Music.

During her time at the Elder Conservatorium, she played Beth March in *Little Women*. Her other credits include *Jesus Christ Superstar*, *Shrek the Musical*, *Sweeney Todd: The Demon Barber of Fleet Street*, and *Magic, Myths, and Monsters*.

Jelena also recently sang in the chorus of *Candide*, produced by State Theatre Company South Australia and State Opera South Australia.



Percy Buckle/  
Dr Grieves

## **NATHAN O'KEEFE**



Nathan is an award winning actor based in Adelaide, South Australia. He has worked extensively in theatre, touring nationally and internationally with companies including State Theatre Company South Australia, Sydney Theatre Company, Melbourne Theatre Company, Queensland Theatre, Windmill Theatre, Griffin Theatre, Malthouse, Bell Shakespeare, Brink Productions, Patch Theatre and Slingsby Theatre Company.

From 2017 - 2018, Nathan was a member of State Theatre Company South Australia's Ensemble. Recent State Theatre Company South Australia credits include *The Puzzle*, *Chalkface* (with Sydney Theatre Company), *Cathedral*, *Gaslight*, *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* (STCSA/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* and *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 and Me & My Shadow* (Patch); *Hiccups!*, *Plop!*, *Grug and Grug & The Rainbow* (Windmill Theatre Co); *Checklist for an Armed Robber* and *Ruby Bruise* (Vitalstatistik); *Assassins* (Flying Penguin) and *The Country and Blackout* (Stone/Castro).

Nathan was Co-Creator of *Me & My Shadow* with Patch Theatre Company, which went on to win the Helpmann Award for Best Children's Production. Nathan was recently Second Director on the award-winning ABC Kids production *Beep & Mort* for Windmill Pictures, alongside his role as a principal puppeteer and voice artist.

Ma Britten/Mrs Halfstairs/  
Old Mercy

## **JACQY PHILLIPS**



Jacqy began her career in 1977 and for the first ten years worked in Adelaide for the Magpie Theatre Company and State Theatre Company including two years with Jim Shanman's Lighthouse Company. She was Artistic Director for Patch Theatre Company for a year before moving to Sydney in the eighties where she worked with Sydney Theatre Company, Riverina Theatre Company and Hunter Valley Theatre Company. She was also the original Irene in *Home and Away* before returning to Adelaide in 2000. For State Theatre Company South Australia, Jacqy's acting credits include *Tartuffe*, *Summer of the Seventeenth Doll* and *Buried Child*. Her other theatre credits include *Recalibrate* (Adelaide Fringe), *The Hypochondriac*, *Land And Sea* (Brink Productions); *No More Shall We Part* (Foul Play); *Eye Music* (Tutti Ensemble); and *From Footprint To Footplate* (Ink Pot Arts).

Jacqy's other career highlights include playing the lead role in an all-female production of *Macbeth* for Foul Play and a seven-year season of *Pigs Bears and Billy Goats Gruff* for Patch Theatre Company, with New York and Singapore as highlights. From 2016, she spent three years performing for Slingsby in the Adelaide Festival and global touring production of *The Young King*, and in a new Australian musical *Price Check*. She received two awards for Stephen House's *Miss Blossom Callahan* and Sean Riley's *Beautiful Words*.

Her film credits include *Red Dog*, *Wolf Creek 2*, *The Babadook*, *Two Hands* and *Twelfth Night*. She is one half of the globetrotting busking duo, Tin Can Alley alongside her husband, Cliff Stoddart.

Jack Maggs

## **MARK SATURNO**



For State Theatre Company South Australia, Mark's theatre credits include *The Goat or, Who Is Sylvia?*, *The Normal Heart*, *Antigone*, *Hibernation*, *A View from the Bridge*, *Vale*, *Betrayal*, *Maggie Stone*, *Blasted*, *The Complete Works of William Shakespeare (Abridged)*, *romeo+juliet*, *Solstice*, *The Club* and *The Torrents*. He recently performed in *Glengarry Glen Ross* (Flying Penguin Productions).

Mark spent 11 years based in New York where on Broadway he appeared in *The Retreat from Moscow* (Booth Theatre). Off-Broadway his credits include *Howard Katz* (Roundabout Theatre); *An Oak Tree* (Barrow Street Theatre); *John Ferguson* (Mint Theatre); *The Comedy of Errors* (Classic Stage Co/Aquila Theatre); *Trainspotting* (Players Theatre); *Ancestral Voices* (Lincoln Centre Theatre) and *Gone Missing* (The Civilians, London and Brooklyn).

Regionally in the USA, he appeared in *Doubt*, *A Number* (Hartford Theaterworks); *I Am My Own Wife* and *The Tempest* (Pittsburgh Public); *Wintertime* (Long Wharf); *The Comedy of Errors* and *The Iliad* (Aquila Theatre); *King Lear*, *King John*, *Much Ado About Nothing* and *The Taming of the Shrew* (Shakespeare & Co) and *Edward II* (Tremont Theatre, Boston).

His television/film appearances include *Kangaroo Island*, *First Day*, *Something's Not Quite Right*, *Thin Ice*, *Awoken*, *ANZAC Girls*, *Deadline Gallipoli*, *Changed Forever*, *Law & Order*, *My Normal* and *Heaven's Burning*.

Mark won the Individual Award at the 2019 Adelaide Critics Circle Awards for his role as Eddie Carbone in *A View from the Bridge*. He is a graduate of the Centre for the Performing Arts (now AC Arts) and The Lee Strasberg Theatre Institute (NYC).

Tobias Oates

## **JAMES SMITH**



Graduating from Flinders University Drama Centre in 2013, James has been involved in various stage and screen productions.

Credits include *Euphoria*, *Girl from the North Country*, *Neighbourhood Watch*, *Othello*, *This is Where We Live*, *Volpone*, *Gorgon*, *Vale* and *Jasper Jones* (State Theatre Company South Australia), *Limit* (State Theatre Company South Australia Umbrella program), *Emily Loves to Bounce* (Patch Theatre Company), *Grug*, *Grug and The Rainbow*, *Hans and Gret* and *Creation*, *Creation* (Windmill Theatre), *The Young King* (Slingsby Theatre Company), *The Aspirations of Daise Morrow* (Brink Productions), *Lines* and *How Not to Make it in America* (Theatre Republic) and *Deluge* (Tiny Bricks).

Designer

**AILSA  
PATERSON**



Ailsa completed the Bachelor of Dramatic Art in Design (NIDA) in 2003. Recent design credits include *The Puzzle* (State Theatre Company South Australia), *Watershed* (Opera Australia), *The Marriage of Figaro* (State Opera of SA), *Marrow* (ADT, costume design) and *The Tree of Light* (Slingsby).

Design credits for State Theatre Company South Australia include: *The Dictionary of Lost Words* (costume design), *Lady Day at Emerson's Bar and Grill*, *Girls and Boys*, *Single Asian Female*, *Chalkface*, *The Goat, or Who is Sylvia* (costume design), *Who's Afraid of Virginia Woolf?*, *Ripcord* (set design), *Gaslight*, *Jasper Jones*, *End of the Rainbow*, *Sense and Sensibility*, *Switzerland*, *The 39 Steps*, *Beckett Triptych*, *The Importance of Being Earnest*, *In the Next Room, or The Vibrator Play*, *The Ham Funeral*, *The Complete Works of William Shakespeare (Abridged)*, *The Price* and *The Cripple of Inishmaan*.

Other design credits include *Tracker* (ADT, costume design), *Dido and Aeneas* (State Opera of SA), *A Christmas Carol* (Ensemble), *Boxing Day BBQ* (Ensemble), *The Boy Who Talked to Dogs* (Slingsby, costume design), *Emil and The Detectives* (Slingsby, costume design), *Cloudstreet* (State Opera of SA, costume design), *Yo Diddle Diddle* (Patch), *Cranky Bear* (Patch), *Debut 5* (Restless), *Naturally* (Restless). Ailsa worked in costume on *The Straits*, *LAI*, *Undertbelly – A Tale of Two Cities*, *Underbelly – The Golden Mile*, *Blue Water High*, *The Last Confession of Alexander Pearce*, *Ten Empty*, *The Boy from Oz Area Spectacular*, *Priscilla, Queen of the Desert - The Musical* and *High School Musical*. Ailsa was the recipient of the 2011 Mike Walsh Fellowship.

Lighting Designer

**NIGEL  
LEVINGS**



Nigel Levings has lit more than 500 productions including 181 operas and 31 musicals. Nigel has lit more than 60 productions for State Theatre Company South Australia, most recently *The Normal Heart*, *Girls & Boys*, *The Goat, or Who is Sylvia* *Who's Afraid of Virginia Woolf?*, *Hydra*, *After Dinner, Vere*, the 2015 season of *Summer of The Seventeenth Doll*, *Machou Picchu* and *Tartuffe*.

He has lit opera in St Petersburg, Paris, Washington, London, Cardiff, Berlin, Baden-Baden, Innsbruck, Bregenz, New York, Los Angeles, Chicago, Houston, Dallas, Adelaide, Sydney, Melbourne and Toronto.

He is a Fellow of the Illuminating Engineering Society. He was the 2023 recipient of the Ruby Award for lifetime achievement in the arts. His awards for lighting design include a Helpmann Award, a Green Room Award, an Ovation, a Dora Mava Moore, two Outer Circle Critics Awards and a Drama Desk. Nigel is the only Australian lighting designer to have received a Tony Award.

Other work includes *Who's Afraid of Virginia Woolf?* (State Theatre Company South Australia), *Watershed* (Adelaide Festival), *The Marriage of Figaro* (State Opera), *Memorial* (Brink Productions) *Disgraced* (Melbourne Theatre Company), *Simon Boccanegra* and the world premiere of *Bliss* (Opera Australia), *Tosca* (State Opera), *Mrs Warren's Profession* (Sydney Theatre Company), *West Side Story* (Queensland Conservatorium), *The Book of Everything* at the New Victory Theatre, New York, *Hello Dolly!* (The Production Company) and *Romeo and Juliet* (Korea National Opera).

Composer

**HILARY  
KLEINIG**

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Hilary is a Tanntanya/Adelaide-based multidisciplinary musician - cellist, composer, creative producer and educator.

Imbued with a sense of wonder and curiosity, her artistic practice centres on care, collaboration and connection of and with people, place and planet. Hilary enjoys playing cello in live and recorded performance and for over 20 years Hilary was cellist with, and Artistic Director of, Zephyr Quartet; an award-winning, bold and adventurous string quartet delighting in the exploration of diverse music and forging dynamic collaborations and known as “arguably Australia’s most lateral thinking and inventive ensemble” - Music Australia.

Hilary often writes for the stage, with credits including *The Normal Heart*, *Gods of Strangers*, *Vale* and *Babyteeth* (State Theatre Company South Australia); *Exposed*, *Seeing Through Darkness* and *Next of Kin* (Restless Dance Theatre) and *The Aspirations of Daise Morrow* and *Land & Sea* (Brink Production). Hilary’s compositions have been commissioned/performed by ensembles such as the Muses Trio, Clocked Out, Adelaide Symphony Orchestra, Adelaide Chamber Singers and the Adelaide Youth Orchestras and her music is often heard on ABC Classic.

Sound Designer

**ANDREW  
HOWARD**

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Andrew is Resident Sound Designer for State Theatre Company South Australia.

His sound design credits for State Theatre Company South Australia include *The Puzzle*, *The Questions*, *The Children*, *Welcome To Your New Life*, *Lady Day at Emerson’s Bar & Grill*, *Prima Facie*, *Every Brilliant Thing*, *The Goat on*, *Who is Sylvia?*, *Single Asian Female*, *The Normal Heart*, *Cathedral*, *Girls & Boys*, *Who’s Afraid of Virginia Woolf?*, *Hibernation*, *The Appleton Ladies’ Potato Race*, *Euphoria*, *The Boy Who Talked to Dogs* (with Slingsby Theatre), *Ripcord*, *Gaslight*, *Dance Nation*, *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 Co), *Rumpelstiltskin* and *Pinocchio* (State Theatre Company South Australia/Windmill Theatre Co), *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**

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Jennifer works as a voice and dialect coach for film, television and theatre productions in Melbourne and Adelaide. She currently teaches voice and dialect at Flinders Drama Centre, coaches film and theatre in a freelance capacity, and works with private voice and dialect clients from all walks of life.

After studying acting and classical theatre at the London Academy of Music and Dramatic Art, Jennifer embarked on a tour of *Coriolanus* through the southwest of England. Upon her return to Australia, she studied Arts Management at Melbourne University, then voice and dialect at the VCA and MCM (where she went on to lecture in Voice and Acting).

Jennifer has coached for companies including Red Stitch Actors Theatre, Mofo Theatre Co., Young Australian Broadway Chorus, The Honeytrap, Mischief Theatre, State Opera South Australia, Sydney Theatre Company and State Theatre Company South Australia. She has performed with such companies as Essential Theatre, Theatrenetworks, Don't Look Away Theatre, Black Apple Theatre, Opera Australia and State Theatre Company South Australia.

Former board member of the Australian Voice Association and current Australian Liaison for the (international) Voice and Speech Trainers Association, Jennifer is keenly engaged with global voice research and advancements. She is a PhD candidate, whose research areas include actor wellbeing, actor pedagogy and embodied approaches to poetic text. Jennifer is a proud MEAA member, occasional poet, and mother to a toddler, who teaches her much about the joy of language on a daily basis.

Assistant Director

**ANNABEL  
MATHESON**

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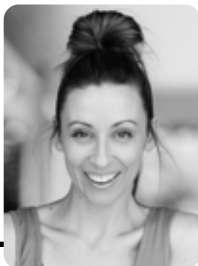
Annabel (she/her) is a queer theatre artist, facilitator, and producer based on Kaurana Land. She completed her acting training at Flinders University, graduating with First Class Honours and a University Medal, and holds a Master of Arts and Cultural Management from the University of South Australia. She is currently in training with Intimacy Directors and Coordinators (USA).

Acting credits with State Theatre Company South Australia: *Prima Facie* and *Every Brilliant Thing* (understudy), *Cathedral* (voice), *Terrestrial*, *Machu Picchu*, and *Summer of the Seventeenth Doll*. As a performer, Annabel has also worked with Theatre Republic, Vitalstatistix, Sydney Theatre Company, ArtPop, Dream Big Festival, Windmill Theatre, AKA Productions, isthisyours?, ActNow Theatre, and Foul Play Theatre. She has directed work with Deus Ex Femina, Theatre Republic, and Ladylike Theatre Collective, and has contributed to the development of a plethora of new theatre works.

Annabel works with ActNow Theatre as an Associate Artist for queer programs and is currently the Producer at Theatre Republic.

Intimacy/Fight  
Choreographer

## **RUTH FALLON**



Since graduating from AC Arts (3 years, Ad. Dip. Acting) Ruth starred as Rhapsody for four years on Channel 7/Nickelodeon's *The Fairies*. After 3 seasons, 5 DVD's and 7 national tours she went on to have roles in ABC's *Prank Patrol*/Netflix's *Going For Gold* and *Real Rob* with Rob Schneider. She was also fortunate enough to co-star in *Welcome To Iron Knob*, a winner at both the Sydney Film Festival and the Australian Screen awards.

Ruth went on to gain her Martial Arts Instructorships with Sifu Nino Pilla, along with his two teachers Guro Dan Inosanto and Ajarn Chai Sirisute, in the arts of Bruce Lee's Jun Fan/Gung Fu Jeet Kune Do, Filipino Martial Arts Kali/Escrima/Arnis/Silat (empty hand and weaponry) and Muay Thai/Thai Boxing. She is also a MEAA graded Stunt Action Person (SAP). These qualifications have seen her take on Action Acting roles on Disney's *Nautilus*. ABC's *Wastelander Panda*, AMC's *Firebite*, *Talk To Me* and *The Rackaracka* with Danny and Michael Philippou, and *The Hilltop Hoods*. She is a regular fight/action choreographer for the State Theatre Company South Australia, State Opera of South Australia, along with independent companies and schools all over Australia. This work also saw her working as a Stunt Group Leader on Marvel's *Thor: Love and Thunder*.

In 2022 Ruth completed her Intimacy Coordination qualifications with HBO Coordinator Alicia Rodis. This has seen her as an Intimacy Coordinator for Stan's *The Tourist*, ABC's *Aftertaste* AMC's *Firebite*, feature film *Talk To Me* (Winner best film AACTA awards), *The Royal Hotel*, and upcoming series *Narrow Road To The Deep North* (Amazon), *Territory* (Netflix) and *Top End Bub* (Amazon).

She is a regular Intimacy Choreographer for State Theatre Company South Australia, State Opera of South Australia, as well as in high schools and independent companies.

She is also a regular voice over artist for radio and TV commercials, and a proud equity member, currently serving as the president of the South Australian Performers Committee.

Production Manager

## **GABRIELLE HORNHARDT**



Gabrielle's career in the arts industry spans two decades. She is the Production Manager at State Theatre Company South Australia.

Her Production Management credits include *The Questions*, *The Children*, *Welcome to Your New Life*, *The Dictionary of Lost Words*, *Every Brilliant Thing*, *The Normal Heart*, *Antigone*, *Chalkface*, *Who's Afraid of Virginia Woolf?*, *Hibernation*, *Cathedral*, *Euphoria*, *Ripcord*, *Animal Farm*, *The Gods of Strangers*, *That Eye*, *The Sky*, *Creditors*, *Terrestrial*, *Sense and Sensibility*, *Macbeth*, *A Doll's House*, *Sista Girl*, *Mr. Burns*, *The Secret River*, *Gorgon*, *Volpone* and *This is Where We Live*. Stage Management credits for State Theatre Company South Australia include *The Goat on*, *Who is Sylvia?*, *The Appleton Ladies' Potato Race*, *Dance Nation*, David Williamson's *The Club: an all-female, 3-actor version*, *In The Club*, *Vale*, *Rumpelstiltskin*, *Straight White Men*, *Kryptonite*, *Little Bird* – Geelong Tour, *Pinocchio*, *The Give and Take*, *Little Women* and *The Government Inspector*.

Other Stage Management credits include *Girl Asleep*, *School Dance*, *Fugitive*, *Big Bad Wolf*, *Grug*, *Escape From Peligro Island*, *Girl Who Cried Wolf*, *Nyuntu Ngali* and *The Wizard of Oz* (Windmill Theatre), *Me and My Shadow* - USA Tour (Patch Theatre), *Skeleton* (Larissa McGowan) and *Spectra* (Dancenorth). Company Manager credits include *G, Be Your Self* – European Tours (Australian Dance Theatre).

Gabrielle has also worked in Coordinator and Stage Management roles at a wide range of events and festivals such as Adelaide Festival, WOMADelaide Adelaide Film Festival, Australia's Performing Arts Market, Adelaide Cabaret Festival, Adelaide Fringe Festival, Feast Festival, Adelaide International Guitar Festival and OzAsia Festival.

Stage Manager

**BRIDGET  
SAMUEL**

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Bridget graduated from Adelaide College of the Arts in 2008.

Her Stage Management credits for State Theatre Company South Australia include *The Questions*, *The Children*, *Lady Day at Emerson's Bar & Grill*, *Every Brilliant Thing*, *Chalkface*, *Cathedral*, *Who's Afraid of Virginia Woolf?*, *Hibernation*, *Euphoria*, *After Dinner*, *The Comedy Of Errors*, *In The Next Room (or The Vibrator Play)*, *Top Girls*, *The Glass Menagerie*, *The Ham Funeral* and *The Misanthrope*, and Assistant Stage Manager for *Summer of the Seventeenth Doll*, *The Complete Works of William Shakespeare (Abridged)* and *Maestro*. Bridget was also the props buyer for State Theatre Company South Australia's *The Memory of Water*, *Entertaining Mr Sloane* and *Girl from the North Country*.

Bridget toured nationally with *Henry V*, *Hamlet*, *Othello*, *The Merchant of Venice*, *Julius Caesar* and *Much Ado about Nothing* (Bell Shakespeare). She has also been part of the stage management team for *Hans & Gret* (Windmill Theatre); *Moby Dick*, *La Sonnambula*, *Carmen*, *Hansel and Gretel*, *Pearl Fishers*, *Aida*, *Tales of Hoffman*, *Flying Dutchman*, *Girl of the Golden West* and *Rigoletto* (State Opera South Australia); *A Midsummer Night's Dream*, *Mozart's Requiem*, *Breaking the Waves*, *Two Feet*, *Zizanie*, *Le Grand Macabre* and *Mahler 8* (Adelaide Festival); *How Not to Make It in America* (Theatre Republic) and *Thursday* (Brink Productions).

Assistant Stage Manager

**CARMEN  
EVANS**

---



Carmen studied Stage Management at Adelaide College of the Arts and fulfilled a Stage Management Trainee position at State Theatre Company South Australia.

Her Assistant Stage Management credits include *The Questions*, *The Dictionary of Lost Words* and *Chalkface* (with Sydney Theatre Company), *Prima Facie*, *Single Asian Female*, *Chalkface* (with Sydney Theatre Company) and *Eureka Day* (State Theatre Company South Australia); *Creation Creation* and *Hans & Gret* (Windmill Theatre Co, Adelaide Festival); *Fluffy* (DreamBig Children's Festival).

Her Stage Management credits include *Moss Piglet* (Windmill Theatre Co) and the *Quartet Bar* (Adelaide Cabaret Festival) and dance shows, *Rip*, *Drag & Ruminare* (Adelaide Fringe Festival) and *Fyra*.

**THANK YOU**

---

Charlie Evans  
Ashlee Scott



Top (L-R): Ahunim Abebe, Nathan O'Keefe and James Smith.  
Bottom (L-R): Jacqy Phillips, Jelena Niedao and Rachel Burke.

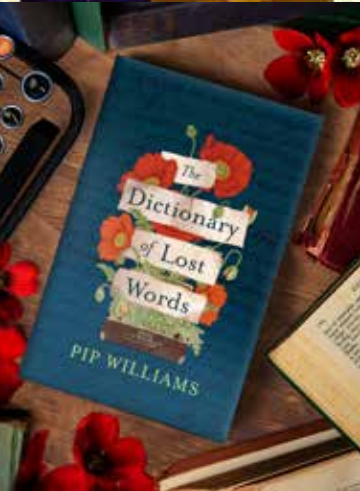




Top (L-R): Nathan O'Keefe, Geordie Brookman, Dale March and Ahunim Abebe.  
Bottom (L-R): Rachel Burke, Dale March, Nathan O'Keefe, Mark Saturno and Jelena Nicdao.



Top (L-R): Ahunim Abebe and James Smith.  
Bottom (L-R): Bridget Samuel, Ailsa Paterson and Samuel Adamson.  
Photography by Matt Byrne.



2025  
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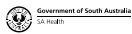
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