



STATE THEATRE
COMPANY SOUTH AUSTRALIA

21 AUG — 5 SEP
DUNSTAN PLAYHOUSE



COMMENTARY

By Ash Flanders

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.

PRESENTING PARTNER



VENUE PARTNER



GOVERNMENT PARTNERS



Government of
South Australia



CreateSA

COMMENTARY

By Ash Flanders

CAST & CREATIVE TEAM

Writer Ash Flanders

Director Petra Kalive

Designer Matilda Woodroffe

Lighting Designer Nic Mollison

Composer, Sound & Video Designer Dan Thorpe

Video Content Matt Byrne

Voice & Text Coach Jennifer Innes

Intimacy Coordinator Ruth Fallon

Assistant Director Valerie Berry

Directing Intern Christian Hadgis, Teagan Garvey

Nick Gyton Grantley

Mish/Anna Anna Steen

Clea/Saskia Kate Cheel

Gen/Frankie Shardae Santos

Jessica Ruby Patrich

Production Manager Gavin Norris

Stage Manager Bridget Samuel

Assistant Stage Manager Jennifer King

Production Electrician Alexander Ramsay

Props Elias Ppiros

AV Aaron Herczeg

Head Mechanist Rachael Park

Lighting Operator Kez Scott

FOH Sound Operator/System Technician Jackson Price

Sound Radio Technician Matt Birkin

WRITER'S NOTE

ASH FLANDERS

Whenever I'm asked to describe this play, the first word out of my mouth is 'vicious.' This isn't because I don't love these characters and hope you'll find them familiar and loveable and heartbreaking and funny — it's just simply the meanest thing I've written to date. I'll hear certain lines and think, "What sort of vicious person wrote that?"

Commentary is a thorny work that poses difficult, pertinent, unanswerable questions about culpability, complicity and power structures in the arts. In fact, the questions are so pointed another theatre company explicitly said they were "too scared to ask those sorts of things here." They sprung from the specific times we're living in right now, a time where we expect artists to be morally righteous and spotlessly ethical. Things we never expect of — oh, I don't know — political leaders, corporations, or even family members.

This is because artists define us. Through some magic they know who we are before we do. Great artists reach us, touching parts we keep hidden, parts unknown, making us feel understood and less alone. We identify with them, atomising ourselves into fandoms, tribes that represent things and values far beyond them. If someone says they're a fan of Beyonce or Bertolucci or Bill Henson it comes with a host of other associations.

But the truth is, whether that person loves the art or not, they'd likely think twice before mentioning those last two in public. It may have nothing to do with the actual art — but it likely has everything to do with being in public.

So much of our lives are public now. With the rise of social media, we're keenly aware that the 'self' is a social construct — a thing we perform. Sure, you might never use the term 'personal brand' (does anyone really?) but you definitely only share a version of yourself fit for public consumption. It may be funny, it may be attractive, political, empathic or chaotic — but it's a version that stands for the right things.

Commentary presents you with characters navigating the modern conundrum of how to align these perfected selves in a far from perfect real world. How do they combine these disparate images — who they think they are, who they want to be, who others see them as — into something cohesive?

And where to put the other stuff? The parts that don't easily align or fit an agreed upon narrative. Where do we hide our monstrous selves? Because if they're discovered, what will people think?

In that way, this is not a play about artists at all. It's a play about you. The audience. An audience suddenly aware that people are watching you watching. That now you're just as culpable, your brother's keeper. So who's really on display? Who is holding the camera?

Suddenly we're all the woman in the window. In one way we're staring at our own reflection, making sure we still recognise the face staring back at us. But we're also looking out for the bigger threat — you. Those faces we imagine in the dark, judging us.

And we have to be on our guard, because if I know one thing, it's this:

Audiences can be vicious.



Top: Ash Flanders / Gyton Grantley
Bottom: Shardae Santos & Anna Steen



DIRECTOR'S NOTE

PETRA KALIVE

Petra Kalive & Gyton Grantley
Photo by Matt Byrne

We all know men like Nick Atkinson. Perhaps we've loved one. Perhaps we've been one. Charismatic, handsome, brilliantly opinionated and deliciously arrogant in a way that reads as conviction rather than hubris.

Men who command a room with the effortless gravity of someone who believes, or needs you to believe, that they have something worth saying. They are messy and vulnerable and impossible not to want to help. It's not their fault. Well, not according to them. They've been dealt unfair hands. Life has conspired against them. And underneath it all, that conspiracy has calcified into anger, into a desperate clinging to a narrative in which they are the protagonist — wounded, misunderstood, ultimately righteous.

Ash Flanders gives us one such man, and then, with surgical precision, dismantles the escape routes Nick builds for himself.

Commentary is a play about the stories we construct to survive ourselves. Nick Atkinson, filmmaker turned university lecturer, is offered a retrospective screening of *Low*, the only film he ever made that mattered, a film buried for 20 years after his collaborator, Hamish, was found photographing a teenage girl through her bedroom window. Nick has spent two decades crafting his version of events: he was the responsible one, the talented one, the victim of someone else's pathology. The festival offers him a director's commentary, a literal framing device through which he can control the narrative, and he accepts, believing he can finally tell his story on his terms.

What unfolds is the slow erosion of that belief.

The genius of Flanders' construction lies in its formal architecture. The play is, itself, a commentary track, Nick's voiceover threading through every scene, shaping our perception, guiding our sympathies. We are positioned as his audience, his imaginary friends in the dark. And like any commentary track, it promises to take you into its confidence, reveal hidden truths and invite you behind the curtain. But what it actually offers is more narrative — another way for the storyteller to control your experience.

Throughout *Commentary*, the visuals intrude and destabilise Nick's narrative. Each one is a rupture, insisting on a reality that his commentary cannot contain.

But Nick is not a villain. He is something more unsettling: a man of genuine feeling and genuine mediocrity, haunted by the knowledge of his own limitation. There is a Salieri quality to him, and Flanders knows it. Nick can recognise genius. He partnered with it, nurtured it, resented it, and ultimately destroyed it. Hamish had something Nick could never possess: an instinctive, raw, self-destructive authenticity that was artistically brilliant. Nick had competence. Nick had drive.

But the thing that made *Low* extraordinary was never Nick's alone and he knows it — has always known it — and that knowledge poisons every relationship, every creative impulse, every attempt at reinvention. This is the engine of the play: the inescapability of a truth you cannot afford to acknowledge. Nick cannot admit that he was only ever half of something good. And so, he spins. He reframes. He finds new mediums, the commentary, the interview, the podcast, the rebranded script, and tells the story again, differently, always with himself at the centre, always in control.

Except he is not in control. He never was. And the play's most piercing insight may be that no one is. Memory is unstable. Time distorts. The people who lived through an event carry mutually incompatible versions of it, and each version feels, to its holder, like truth. *Commentary* is not interested in solutions. It is interested in the gravitational pull that narrative exerts on fact, and in the way fear and shame warp memory.

It's a leap of faith to hand your work to a director, so a huge thank you to Ash for trusting me. I have been so lucky to work with actors up to the challenge of enormous subtlety and moral complexity — they have been extraordinary and so funny. And the team at State Theatre Company South Australia have gone above and beyond yet again to realise this piece.

I now ask of you, the audience, a willingness to sit with discomfort, to resist the easy verdict, to interrogate your own appetite for the very commentary the play implicates. It demands, in short, that we watch. Not be told what to think. And then decide what we've seen.



Gyton Grantley & Kate Cheel
Photo by Matt Byrne



Writer

**ASH
FLANDERS**

Ash Flanders is a multi-award-winning actor, playwright and screenwriter. He created queer theatre company Sisters Grimm with Declan Greene, co-writing and starring in shows such as *Lilith: The Jungle Girl* (Melbourne Theatre Company/Traverse Theatre Scotland); *The Sovereign Wife* (Melbourne Theatre Company); *Calpurnia Descending* (Malthouse Theatre/Sydney Theatre Company) and *Little Mercy* (Sydney Theatre Company).

As an actor, he has been seen in *Mother Play* (Melbourne Theatre Company); *Blackie Blackie Brown* (Malthouse Theatre/Sydney Theatre Company); *Buyer & Cellar* (Melbourne Theatre Company); *Hedda* (Belvoir) and *Psycho Beach Party* (Little Ones Theatre).

His solo works include *End Of*. (Griffin Theatre Company); *Meme Girls* (Malthouse), *Playing to Win* (Arts Centre Melbourne) and *A Brief Episode* (Melbourne Fringe). His plays *SS Metaphor* and *This Is Living* were both commissioned by Malthouse Theatre. In 2024 he was playwright-in residence for the Athenaeum Group and recently adapted *End Of*. for television. He can also be seen as Andrew in ABC's *Dog Park*.



Director

**PETRA
KALIVE**

Petra is an award-winning director, performer and Artistic Director of State Theatre Company South Australia.

A former Associate Director at Melbourne Theatre Company and Artistic Director of Union House Theatre at the University of Melbourne, Petra has directed, supported and developed work across a range of Australia's leading mainstage and small to medium theatre companies including Melbourne Theatre Company, Sydney Theatre Company, Belvoir St Theatre, Arena Theatre Company and St Martin's Youth Arts Centre.

With a career spanning commercial, independent, community-engaged and educational work and contexts, Petra has an unwavering belief in the power of storytelling on stage to transform, inspire and bridge cultural divides. Notable works include *The Importance of Being Earnest* (State Theatre Company South Australia); *Happy Days*, starring Judith Lucy (Melbourne Theatre Company); *Sexual Misconduct of the Middle Classes* (Melbourne Theatre Company and Belvoir St Theatre) and *Melbourne Talam*, an original play by Australian-Indian writer Rashma N Kalsie.

Petra also directed *Taxithi*, a celebrated independent production with sold-out seasons at fortyfivedownstairs and a national tour, and *Oil Babies*, which she wrote and directed and was shortlisted for the NSW Premier Literary Awards. Her acclaimed adaptation of Peter Goldsworthy's novel *Three Dog Night* toured nationally in 2009. Her significant awards and fellowships include a Churchill Fellowship exploring the creation of extraordinary professional 'public theatre' with, for and by community, being shortlisted for the inaugural Helen Noonan Prize (Outstanding Contribution to Female-driven storytelling), Drama Victoria Award for Best Performance by a Theatre Company for VCE Drama: Melbourne Talam, and multiple Green Room Award Nominations.



Designer

**MATILDA
WOODROOFFE**

Matilda is a Naarm-based set and costume designer working across theatre, dance, television, film, and live events.

She is a production design graduate of the Victorian College of the Arts (2014) with extensive experience collaborating with leading Australian theatre companies including Belvoir St Theatre, Malthouse Theatre, Sydney Theatre Company, Melbourne Theatre Company, and Bangarra Dance Theatre.

In 2026, Matilda will work with Melbourne Theatre Company as costume designer for both director Mark Wilson's take on American classic *The Glass Menagerie*, and the world premiere of *Eliza* by Tom Holloway, directed by Paige Rattray.

Previous work with Melbourne Theatre Company includes costume designer for *The Removalists*; Set and Costume Designer for *Cost Of Living* and Design Associate for *Sexual Misconduct Of The Middle Classes* and *Minnie and Liraz*. She also styled Melbourne Theatre Company's season imagery for 2023, 2025, 2026 and 2027.

At Malthouse Theatre, her credits include set and costume designer for *Truth, This Is Living* and *Stay Woke*; set dresser for *Hour Of The Wolf* and Design Associate for *Because The Night* and *Going Down* (a Sydney Theatre Company co-production). In 2025, she co-designed a reimagining of Mozart's opera *Abduction*, directed by Constantine Costi for Victorian Opera.

Matilda also works in screen as a costume designer and set decorator, with credits including *Miss Sultanah*, *Ruby Rai Pi*, and Stephen Page's feature film *Spear*.

Matilda is a four-time Green Room Award nominee and was part of the Tony award-winning costume team for *The Picture of Dorian Gray*, designed by Marg Horwell.



Lighting
Designer

**NIC
MOLLISON**

Nic has been working as a freelance lighting and projection designer for 30 years and has created lighting and projection designs for many local, national and international productions for theatre, dance, opera, concerts, festivals and visual art installations.

Nic's past lighting work with State Theatre Company South Australia includes *Logan St*, *The Children*, *Prima Facie*, *Every Brilliant Thing*, *Euphoria*, *Gaslight*, *The Appleton Ladies Potato Race*, *Dry*, *Maestro*, *Waiting for Godot*; *Lion Pig Lion* and *Honk If you are Jesus*, as well as Stateside show *American Song* (Flying Penguin Productions).

Some of Nic's other design work includes 360 projections for *Aus Lights On the River* (Australia Day Council); *Future:Present*, *The Almighty Sometimes* and *Between Two Waves* (Theatre Republic); *The Construct* and *High* (No Strings Attached Theatre of Disability); projection design for *When The Rain Stops Falling* (Brink Productions); *Superheroes* (Stone-Castro); *Vesalius Requiem*, *Instructions For An Imaginary Man*, *The Shouting Fence* and *Daughter of the Sea* (Various People Inc); *Mixed Doubles*, *Seven*, *Wundererlust* and *Breathe* (Leigh Warren and Dancers); *Lambs* directed by Sean Riley; *Two of Them* (Shifting Lives Theatre); *Min-min*, *Soaring*, *Crossing Paths*, *Of The Future*, *Knowledge Keys* and *Panpapanpalya* (Kurruru Youth Performing Arts); lighting and projections for *My War* (No Strings Attached Theatre of Disability); *Sonic Landscapes* (Adelaide Symphony Orchestra); *OnEgo*, *So...I Killed a Few People*, *Norway.Today* and *Dogfall* (TheimaGen) and *Kill Climate Deniers* (Kinetic Collective) and lighting, projection and set design for *Monolith* with Lewis Major Projects.

Nic has worked with Open Space Contemporary Arts (OSCA) on projects including Opal Evolution Festival, *Front Yard Slide Shows*, *Nightlines*, *We Can Be Heroes* and *Guitarchestra* (Adelaide Guitar Festival), as well as *Yo Diddle Diddle* (Patch Theatre), *Impersonal Space* (Company AT), and the immersive multimedia installation *10 Minutes To Midnight*.

Nic is currently a lecturer in lighting at the Adelaide College of the Arts and has regularly been a casual lecturer for the University of South Australia, School of Creative Industries.



Composer, Sound
& Video Designer

**DAN
THORPE**

Dan is an award-winning concert pianist/ noise-maker/performance-maker based on unceded Kaurna Country. His music has been described as both “fragile and delicate” (*The Conversation*) and “overwhelmingly intense” (*Realtime*); as “decimating the boundaries of genre” (*CutCommon*) and having “no respect for the culture of pianism” (Unnamed Australian Concert Pianist).

Dan's current practice focuses predominantly on performance making. Highlights include multiple sound-designs and devising credits with Papermouth Theatre (with Mary Angley), composing and sound designing for *War of The Worlds* (Adelaide Festival, 2025), his solo theatre work for acting pianist *XXX Neon Sign* (BIFEM, 2019) and *Uncle Vanya But There's ASMR Soap Cutting Videos in the Bottom Right Corner* (Papermouth Theatre/State Theatre Company South Australia's SPARK program).

As a pianist, Dan has performed in some pretty cool places, with highlights including Spectrum (NY), Praça Das Artes (Brazil), The Center for New Music (SF), a raft on Elizabeth Quay (WA), and the lobby of Portuguese luxury hotel Estalagem da Ponta do Sol (where he bled all over their piano, which they were weirdly fine with). He made his concerto debut in 2021, premiering a new piece for piano and chamber orchestra by Cat Hope — *Lampi* — with Forest Collective in Naarm. He has been commissioned by — among others — the MSO, WASO, Conrad Tao, BIFEM, and Forest Collective.



Video
Content

**MATT
BYRNE**

Matt is an Adelaide-based filmmaker and awarded cinematographer, director and editor.

Graduating from Flinders University with a Bachelor of Arts (Drama & Screen) in 2002, he has worked across both live theatre projects and film and television production in Adelaide and internationally.

Matt has been a constant collaborator with State Theatre Company South Australia since 2017, producing both video and stills photography content for many of the productions in this time. *Hibernation* directed by Mitchell Butel marked Matt's first foray into the role of Video Design with State Theatre Company South Australia, followed by *Kimberly Akimbo* in 2025 and *Logan St* in 2026.

Additional to his work with the Company, Matt was a creative collaborator and video content producer on Restless Dance Theatre's work *Private View* which premiered at the 2024 Adelaide Festival. As a filmmaker and cinematographer, Matt is known for his work on projects that explore themes of dance, disability, and cross-cultural collaboration. He directed and edited the documentary *Dancing Against the Odds*, which followed the creation of the dance film *Counterpoise*, a 20-minute dance film co-directed by Matt and choreographer Larissa McGowan. It premiered at the Adelaide Film Festival in October 2024 as part of a double bill with *Counterpoise*. Most recently the film appeared at the inaugural Dance Digital Film Festival at Sadlers Wells in June 2026.



Voice &
Text Coach

**JENNIFER
INNES**

Jennifer works as a voice and dialect coach for film, television and theatre, and consults with private clients from all walks of life. She currently lectures and is a PhD candidate at Flinders University. With a background in English Literature and French (Bachelor of Arts), Jennifer furthered her studies in acting and classical theatre at the London Academy of Music and Dramatic Art. She later specialised in voice and dialect at the Victorian College of the Arts (VCA), where she also lectured in Voice and Acting.

Jennifer has been a voice/dialect coach for State Theatre Company South Australia and other companies, including Red Stitch Actors Theatre, The Honeytrap, State Opera South Australia and Sydney Theatre Company. She has also performed with State Theatre Company South Australia, Essential Theatre, Theatretworks and Opera Australia.

An active contributor to the global voice community, Jennifer is a former board member and current professional member of the Australian Voice Association (AVA). She holds the role of Regional Ambassador Australia for the international association VASTA. Jennifer is deeply committed to ongoing voice research and advancements, and proudly holds memberships with MEAA, AVA, VASTA, AEU and ASPAH.



Intimacy
Coordinator

**RUTH
FALLON**

Since graduating from AC Arts (three years, Ad. Dip. Acting) Ruth starred as Rhapsody for four years on Channel 7/Nickelodeon's *The Fairies*. After three seasons, five DVDs and seven 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*, winner at the Sydney Film Festival and 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*, the Hilltop Hoods, AMC's *Firebite*, and with Danny and Michael Philippou with *The Rackaracka* and *Bring Her Back*.

She is a regular fight/action choreographer for State Theatre Company South Australia, State Opera South Australia, and independent companies and schools all over Australia. This 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 and Claire Warden at IDC. This has seen her as an Intimacy Coordinator for Stan's *The Tourist*, ABC's *Aftertaste*, AMC's *Firebite*, feature film *Talk To Me* (AACTA Award – Best Film), *The Royal Hotel*, *The Fox*, *Kangaroo Island*, *Penny Lane is Dead* and *Diabolic*. Recent TV series include *The Narrow Road To The Deep North* and *Top End Bub* (Amazon); *Territory* (Netflix) and *Treasure and Dirt* (ABC). She is a regular Intimacy Choreographer for State Theatre Company, State Opera South Australia, as well as in high schools and independent companies both in SA and nationwide.

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



Assistant
Director

**VALERIE
BERRY**

Valerie is a theatre maker and arts worker specialising in collaborative, cross-cultural, and interdisciplinary performance. Her practice spans acting, directing, writing, and facilitation across Australia and Asia. Driven by a commitment to equity, she focuses on fostering diverse narratives.

Valerie has developed and performed in numerous acclaimed productions. Her key performance credits include *Double Delicious* (CAAP) for Sydney Festival, AsiaTopa, and OzAsia; *Future World Hypothesis* (Performosa Theatre, Taiwan); *Swallow* (National Theatre of Parramatta); and *The Folding Wife* (Urban Theatre Projects) for the Mobile States National Tour. As a director, she has led and assisted on projects for both NTofP and Contemporary Asian Australian Performance (CAAP).

In addition to her creative practice, Valerie works extensively as a coordinator, facilitator, mentor, and collaborator. She is an Associate Artist at ActNow Theatre and serves as the Artistic Coordinator for their Cultural Leaders program. Valerie is currently undertaking a year-long, self-curated professional development program focused on cultural leadership, supported by a Create SA Fellowship.



Nick

**GYTON
GRANTLEY**

Since graduating from QUT, Gyton has forged a remarkable career in film, theatre and television.

In theatre, Gyton performed as Ron Weasley in the critically acclaimed Australian premiere of *Harry Potter and the Cursed Child*. He performed in the Vass Theatre Productions' season of *Hand to God* simultaneously playing a boy and puppet to rave reviews and starred in Opera Australia's production of *South Pacific* in the role of Luther Bilis. Other theatre credits include *Domestic Bliss* (Old Fitzroy Theatre); *Vincent in Brixton* (Ensemble Theatre); *The Removalists* (La Boite Theatre); *The Blue Roof* (Jigsaw Theatre Company) and *Vertigo and The Virginia* (Tamarama Rock Surfers). He performed the title role in La Boite's production of *Ruben Guthrie*, where he received a Matilda Award Nomination for Best Male Actor in a Leading Role.

His feature film credits include *The Dressmaker*, *Don't Tell*, *The Reef*, *Beneath Hill 60*, *Balibo*, *Prime Mover* and *The Nut Farm*. He will soon be seen in the features *Subversion* and *Runner*.

Gyton is renowned for his television performances and has appeared as series regular Kane in *House Husbands* (series 1-4), *Fat Tony & Co*, *Cliffy*, *30 Seconds*, *We Were Tomorrow*, *The Blake Mysteries: A New Beginning*, *Two Blue Lines*, *True Story with Hamish and Andy*, *Rescue Special Ops*, *East West 101*, *All Saints*, *Bond*, *Drunk History* and *Underbelly*, where Gyton's portrayal of Carl Williams garnered critical acclaim with an AFI Award for Best Actor and a Silver Logie for Most Outstanding Actor. He later reprised the role of Carl Williams in the mini-series *Informer 3838*. He was recently seen in the second series of *The Traitors* and the drama *Human Error*. Gyton can currently be seen in Hallmark's streaming feature *A Melbourne Match*. He will also perform in *One Flew Over the Cuckoo's Nest* in Melbourne this November.

Gyton's memoir about moving his family to Italy, *Il Dolce Fiasco*, will be published through Allen & Unwin in November.



Mish/Anna

**ANNA
STEEN**

Anna is a South Australian actor and graduate of the Western Australian Academy of Performing Arts (WAAPA). She has worked extensively across theatre, screen and audio, collaborating with many Australian companies. Anna was a core ensemble member with State Theatre Company South Australia in 2017/18, appearing in *Sense and Sensibility*, *In the Club*, *Macbeth* and *A Doll's House*. Other company credits include *The Appleton Ladies' Potato Race*, *The 39 Steps*, *Mendelssohn's Dream*, *The Importance of Being Earnest* (2014) and *Decameron 2.0*. Other theatre credits include *The Almighty Sometimes* (Theatre Republic); *Kill Climate Deniers* (Kinetic Collective); *Angelique* (isthisyours?); *The City* (NowYesNow); *A Moment on the Lips* (Griffin); *Macbeth* (Blue Rose); *The Players* (Bell Shakespeare) and *Under Mulga Wood* (DTS).

Alongside her performance work, Anna has collaborated on the development of new Australian theatre and has a strong background in creating work for young audiences. She founded Gaia Theatre, devising and producing several original children's productions for primary students. More recently, she worked as a puppeteer with Windmill Production Company on *Bluey's Big Play* and *Beep and Mort*. Recent screen credits include *Diabolic*, *Firebite*, *Blame the Rabbit* and *Kooky Crazy No Good Neighbour*, *Davi*, *In the Wake*.

An accomplished voice artist, Anna has also worked extensively with ABC Audio as both a producer and performer on radio dramas and audiobooks. She is the creator, writer, producer and host of the popular children's podcast *Kids Story Room*.



Clea/Saskia

**KATE
CHEEL**

Kate is an actor, theatre-maker, dramaturg, and arts facilitator living and working on Kaurna Yerta.

A graduate of the Adelaide College of the Arts, Kate has performed with many of Australia's mainstage and independent theatre companies. Select theatre credits include *A Concise Compendium of Wonder*, *Emil and the Detectives* (Slingsby); *Baby Doll* (Ensemble Theatre); *Dead Cat Bounce*, *Masquerade*, *Minus One Sister* (Griffin Theatre Company); *Three Sisters*, *The Glass Menagerie* (2012), *Jessikah*, *That Eye the Sky*, *Hedda Gabler* (State Theatre Company South Australia); *Kill Climate Deniers* (Kinetic Collective); *Big Bad Wolf*, *Fugitive* (Windmill Production Company); the Australian tour of *Brief Encounter* (Kneehigh Theatre, UK); *Spring Awakening* (ATYP — nominated for Best Supporting Actress in a Musical, Sydney Theatre Awards); *The Overcoat* (Belvoir 25A) and *Home Invasion* (An Assorted Few — nominated for Best Performance in a Leading Role, Sydney Theatre Awards).

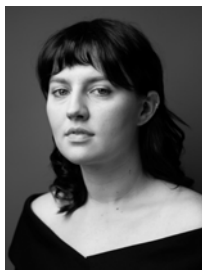
In 2018, Kate played the lead role in the AACTA-nominated feature film *Strange Colours*, premiering at the Venice Film Festival and earning her a nomination for Best Lead Actress from the Film Critics Circle of Australia. Additional screen credits include *Riot*, *The Letdown*, *Ladies in Black* (ABC), *The Commons* (Stan), *Sexy Nails* (Photoplay Films), and feature films *The Royal Hotel*, *The Obscure* and *One Eyed Girl*.

In 2024, Kate was selected as one of five participants in Developing the Dramaturg SA, receiving mentorship and an ongoing professional placement with Brink Productions.

Kate was an inaugural member of the Belvoir Artist Workshop as a devising artist on new performance works and a frequent collaborator with The Bait Fridge, a multidisciplinary collective working in experimental and socially engaged performance.

Kate works regularly at Tutti Disability Arts as a creative enabler and program facilitator across adult and youth programs. She was a key contributor to the development of Tutti Pom Pom, an online resource developed for arts organisations working with neurodivergent and learning-disabled young people.

Kate has been the recipient of the Adelaide Critics Circle Emerging Artist of the Year Award, the Neil Curnow Performing Arts Award and the Adele Koh Scholarship for Acting.



Gen/Frankie

**SHARDAE
SANTOS**

Shardae is an artist based on Kaurna Land who graduated from Flinders University Drama Centre in 2025.

Some of her credits include Glace Chase's *Gull-or-The Most Lamentable Comedie Called LOVE*, *The Shock of the New* in Adelaide, *Guttercat* (Adelaide Film Festival 2025) and *Starweaver* (Madness of Two Productions).

This year she starred in the one woman show *B*tch Boxer* (Dead Darling Theatre) which won Theatre Network Australia's Artform Shaker Award at Adelaide Fringe and will have its premiere at Melbourne Fringe in October.

Shardae is also the recipient of Helpmann Academy's 2026 Neil Curnow Award and is excited to be making her professional mainstage debut in *Commentary*.



Jessica

**RUBY
PATRICH**

Ruby is an Australian/Turkish actor whose work spans theatre, film and television with over a decade of performance experience.

Her theatre credits include the titular role of Julie in *Little Miss Julie* (Sturm Theatre Company); Revlon in *The Revlon Girl* (St Jude's Players) and Juliet in *Romeo & Juliet* (Peter Goers, Adelaide Fringe), for which she received an Adelaide Critics Circle Award nomination.

Her screen work includes the acclaimed ABC series *First Day* and multiple short films (*How Was Your Day?*, *For Her*, *Funeral Cake*). She recently completed filming on another project, which is currently in post-production.

Ruby has a strong foundation in dance, musical theatre and improvisation, and has trained at various institutions, namely 16th Street Actors Studio in Melbourne. She also worked as co-producer on Sturm Theatre Company's *Little Miss Julie*, and is co-producing *The Seagull Project*, as well as starring in the role of Nina.



Production
Manager

**GAVIN
NORRIS**

Gavin has worked extensively in the entertainment industry over the past three and a half decades as a designer and production manager. He has been with State Theatre Company South Australia as resident production manager, and Head of Production and Technical, for the past 13 years. Prior to working at the company, he spent five years as resident production manager at the Sydney Opera House.

Gavin has worked across multiple genres and toured extensively across the UK, Europe, USA, Asia, and Australia. Outside of production and event management, Gavin's theatrical and TV lighting designs include *Hot Shoe Shuffle* (UK tour); *Tap Dogs* (London West End and worldwide tours); *Kat and the Kings* (UK and European tours); *Mum's the Word* (London West End); *Gumboots* (London West End and worldwide tours); *Oliver*; *Brigadoon*; *Follies*; *Hedda Gabler*; *Half a Sixpence*; *Jack and the Beanstalk*; *Girls On Tap* (UK tour); *Circus Days, Circus Nights* (Channel 4 TV); *Back to Reality* (Channel 4TV UK - Associate) and *The Games* (Channel 4TV UK - Associate).

His State Theatre Company South Australia credits include *The Glass Menagerie*, *The Questions*, *Candide* (with State Opera South Australia), *Welcome to Your New Life*, *Girl from the North Country*, *Hibernation*, *Antigone*, *Ripcord*, *1984* (Australian and Asian tours - Associate), *Rumpelstiltskin* (with Windmill Production Company/Australia and London), *The Importance of Being Earnest*, *The Gods of Strangers*, *The 39 Steps* and *The Bridge of San Luis Rey* (with Brink Productions).

His music and event designs include Diana Ross (Capitol Theatre, Sydney); Human Nature Arena Tour (Australian tour); *Mendelssohn's Dream* and *Romeo and Juliet* (ASO); Associate Design for *The Darkness* (UK arena tours); *Le Grand Cirque - Aerial Dreams* (Sydney Opera House) and Australia Day Celebrations 2007-2009 (Sydney, Darling Harbour).



Stage
Manager

**BRIDGET
SAMUEL**

Bridget graduated from Adelaide College of the Arts in 2008. Her Stage Management credits for State Theatre Company South Australia include *The Importance of Being Earnest* (2026), *The Glass Menagerie* (2025 and 2012), *Kimberly Akimbo*, *The Dictionary of Lost Words*, *Jack Maggs*, *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 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* and Adelaide Festival's *Gatz*. 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 Production Company); *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); *Gatz*, *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

**JENNIFER
KING**

Jennifer graduated from the Adelaide College of the Arts in 2020 with qualifications in stage management and technical production, specialising in the former.

During her studies, she stage managed for many theatre and dance works as well as completing her Stage Management Secondment with State Theatre Company South Australia's *Gaslight*. Jennifer's credits after graduation include Assistant Stage Manager for *The Glass Menagerie*, *The Puzzle*, *Welcome To Your New Life*, *Every Brilliant Thing*, *Single Asian Female*, *The Normal Heart* and *The Appleton Ladies' Potato Race* (State Theatre Company South Australia); WOMADelaide; Stage Manager for *Stories*, *Other/Self*, *Co-Incident*, *BODY*, *pool no water* (Adelaide College of the Arts) and *Bumming with Jane* (Hannah Catherine Productions).

She has also worked for Disney Theatrical Productions as a dresser for the Adelaide and Jones Theatre Group seasons of Disney's *Beauty and the Beast the Musical* and *Pretty Woman the Musical* respectively. Jennifer has been mentoring Stage Management students at Adelaide College of the Arts since 2021.

THANK YOU

Ash Flanders would like to thank Kate, Nick, Belinda, John, Luke, Brigid, Artemis, Eva, Mia and every person who had a hand in developing the play — especially Matthew Lutton.

Miranda Byrne (additional photography)

Dale March

Boney Fimeri

Veronica Pena Negrette

Ellen Steel

Annabel Matheson

Julia Vosnakis

Benedict Samuel



Top: Shardae Santos & Gyton Grantley
Bottom: Kate Cheel / Anna Steen & Gyton Grantley
Photos By Matt Byrne



Top: Gyton Grantley
Bottom: Ash Flanders, Jennifer King & Bridget Samuel
Photos by Matt Byrne



Top: Anna Steen & Gyton Grantley
Bottom: Kate Cheel / Shardae Santos
Photos by Matt Byrne



DEFY THE EXPECTED



my other address

adinahotels.com

Spacious studios, 1 and 2 bedroom self-contained apartments with hotel service in central locations across Australia, New Zealand and Europe.

15% off fully flexible rates for State Theatre subscribers at Adina Apartment Hotel Adelaide Treasury. Book now using promo code: TH8226883

Proud sponsor of State Theatre Company South Australia.

Adina Apartment Hotel
Adelaide Treasury

Adina

 **STATE THEATRE**
COMPANY SOUTH AUSTRALIA

20 NOV—5 DEC
DUNSTAN PLAYHOUSE



THE HEARTBREAK CHOIR

By Aidan Fennessy

ask **ech**

 Australian Government

 Creative Australia

 Government of South Australia

 CreateSA

BUY TICKETS
statetheatrecompany.com.au



THE LANE ADELAIDE HILLS. THE ADELAIDE HILLS. THE LANE VINEYARD.



TLV

NESTLED IN THE PICTURESQUE ADELAIDE HILLS, JUST 25 MINUTES OUT OF ADELAIDE, THE LANE VINEYARD PROVIDES EXCEPTIONAL COOL CLIMATE WINES PAIRED WITH LOCAL FOOD AND A SOPHISTICATED SETTING. SURROUNDED BY NATURE, A MUST VISIT FOR A MEMORABLE STAY.



ESTATE VINEYARD · TASTING ROOM · RESTAURANT · EVENTS · EXPERIENCES



Enduring legacies. Meaningful stories.

Stellan helps families steward their wealth with clarity and discipline, **setting the stage** for generational success.

We create bespoke investment and financial planning strategies that help each generation **direct its own story** with confidence.

Proudly supporting State Theatre Company South Australia and the enduring power of storytelling.

Stellan
stellancapital.com



OUR DONORS

\$40,000+

Arts Projects Australia
FWH Foundation
Nunn Dimos Foundation
David & Alison Smallacombe

\$20,000+

Anonymous Philanthropic Foundation
James & Diana Ramsay Foundation
Christine & Chris Guille
Jill Hill & Bob Warner
Wagnan Productions
Sarah Rohrsheim

\$10,000+

Dr Zenon Herzberg & Susie Herzberg OAM
David McKee AO & Pam McKee
Diané Ranck OAM
Kate & Simon White

\$5,000+

Adelaide Theatre & More Social Club Inc
Katrina Bochner & Thomas Kimber
Rob Brookman & Verity Laughton
Legh* & Helen Davis
Tony & Gustie de Maaijer
Malcolm Gray & Laura Healy
Margo & Sam Hill-Smith
Nicholas Linke
Pamela McKee
Andrew Sweet
Joe Thorp & Trish White AM

\$2,000+

Anonymous
Pauline Atkinson
Paul Besanko
Chevorne Brooks
Rose & Kym Buckland
Sarah Cirillo
Elisa Cirillo
Nicole & David Crawford
Amy Daniell
Kaylene Dowling
Sheryn Foord
John & Rosemary Gumley
Michael & Isobel Harry
Julian Hobba

John & Kate Irving
Petra Kalive & Tim Stitz
Andrew Kamm
Claudine Law & Mark Balnaves
Tim Lloyd
Shelley Lush
Roger Masters
Maria Panagiotidis
Bernie Pfitzner & Kate Logan
Alexandra & Grant Piggott
Sandy Pitcher
Leon Pitchon
Andrew & Gayle Robertson
Chris Scriva
Nick & Irena Setchell
Anne Simmons
Nigel Steele Scott
Ann & Dr Patrick Wells

\$1,000+

Anonymous (5)
Equity Trustees Foundation - Aldridge Family Endowment
South Australian Women's Fund
Sarah Andrews MP
John Bishop AO & Barbara Pidcock
Lucy Bizot
Max Brennan
Wendy Bromell
Kimberlee Brown
Elizabeth Bull
Libby Burns
Mitchell Butel
Jodeen Carney
Claire & Peter Coldrey
Kerry Comerford
Angela Cook
Caroline Croser
Penelope Croser
Elizabeth Croser
Susan Dawe
Irene Doskatsch
Jane Doyle OAM & Ian Doyle OAM
Kate Duggan
Brigid & Nick Emmett
Louise Emmett
Diana Fry
Kath Fyffe & Cam Goodall
Voula Giannopoulos
Dr Catherine Gibb
Dr Sanghamitra Guha
Felicity Gunner OAM
Alister Haigh
Karen Hayes
Nick Hays
Judith Henshall
Katrine Hildyard MP
Annabel Hill-Smith
Amanda Horne
Sarah Keenihan
Emily Kirkpatrick
Sonia Laidlaw
Dr Richard Lea
Cassie Litchfield
Sue & Michael Kitchener
Louise Miller-Frost
Kathryn Needs
Amy Nikolovski

Claire O'Connor
Pam O'Donnell
Nicolle Rantanen Reynolds
Ruth Rentschler
Sia Ricci
Kerry Robertson-Clark SC
I.C. & K.F. Kaye Roberts-Thomson
Dr Andrew & Susan Saies
Don Sarah AM
Tamara Shah-Waters
Rebecca & Simon Blewett
Joseph Simons & Adam Gardnir
Tina & Raymond Spencer
Andrew & Barbie Staniford
Jenny & Sarah Strathearn
Stacey Thomas
Ida Tirimacco
Timothy Trott
Judy Underdown
Chris & Robert Waltham
Lois Ward
Joel Wemmer
Luke White & Bradley Stubing
Pip Williams

\$500+

Dr Peter Alldritt
Julie Almond
Maevie Archibald
Dorothy Beagley
David Bleby QC & Elizabeth Bleby
Dr Verna Blewett
Victoria & Thomas* Bridgland
Alexandrea Cannon OAM
Annabelle & David Chan
Sarah Coffey
Stefan Court-Kowalski
Janet Coutts
Prof John & Anne-Marie Crompton
John & Judi Denton
Laurie Doube
Lyn Edwards
Melissa Geddie
Sue Gredley
Vivien Harries-Harris
Christine & Norman James
Adrian Jones
Glenys Jones OAM
Margaret & Paul Kirby
Brian & Maureen* Kirkby
Anne Levy AO
Shannon McCune
Jodie Newton & Mark Saturno
Deanne O'Nyons
Christine O'Nyons
Viv & Harry Owen
Tania Paull
Robyn Phiddian
Wendy Riemens & John Williams
Sandra Robinson
Kenneth Shepherd
Elizabeth & John Shepherd
Bruce Spangler
Anne Sved-Williams & Tony Williams
Ann & Peter Van Der Zwaag
Bridget Walters & Bob Brady
Jayne Williams

GOLD SUBSCRIBERS 2026

Dr Peter Alldritt
Rose & Kym Buckland
Elisa & Sarah Cirillo
David & Nicole Crawford
Legh* & Helen Davis
Irene Doskatsch
Kay Dowling
Lyn Edwards
Malcolm Gray & Laura Healy
Christine & Chris Guille
John & Rosemary Gumley
Jill Hill & Bob Warner
Margo & Sam Hill-Smith
John & Kate Irving
Brian Kirkby
Anne Levy AO
Louise & John Marsh
Maria Panagiotidis
Diané Ranck OAM
Andrew & Gayle Robertson
Sarah & Geoff Rohrsheim
Nick, Irena, Jasmyrn & Felix Setchell
Joseph Simons & Adam Gardnir
Alison & David Smallacombe
Andrew & Barbie Staniford
Jenny & Sarah Strathearn
Luke White & Brad Stubing

SILVER SUBSCRIBERS 2026

Maeve Archibald
Dr Verna Blewett
Max Brennan
Elizabeth Bull
Alexandrea Cannon OAM
Annabel & David Chan
Amy Daniell
Diana Fry
Dr Sanghamitra Guha
Melissa Geddie
Dr Zenon Herzberg &
Mrs Susie Herzberg OAM
Dr Richard Lea
Roger Masters
Kathryn Needs
Sia Ricci
Elizabeth & John Shepherd
Tina & Raymond Spencer
Christine & Robert Waltham
Ann & Patrick Wells

DRAMATIC WOMEN

Sarah Andrews MP
Lucy Bizot
Chevorne Brooks
Libby Burns
Jodeen Carney
Sarah Cirillo
Elisa Cirillo
Nicole Crawford
Dr Caroline Croser
Elizabeth Ann Croser
Penelope Croser
Alexandra Dimos
Fiona Dorman
Kay Dowling
Louise Emmett
Brigid Emmett
Voula Giannopoulos
Christine Guille
Karen Lesley Hayes AM
Laura Healy
Jude Henshall
Katrine Hildyard MP
Glenys Jones OAM
Sarah Keenihan
Emily Kirkpatrick
Sue Kitchener
Sarah Langley
Claudine Law
Cassie Litchfield
Kate Logan
Natasha Malani
Pamela McKee
Louise Miller-Frost
Kathryn Needs
Claire O'Connor
Maria Panagiotidis
Bernie Pfitzner
Alexandra Piggott
Sandy Pitcher
Diané Ranck OAM
Nicolle Rantanen Reynolds
Ruth Rentschler
Kerry Robertson-Clark
Tamara Shah-Waters
Alison Smallacombe
Stacey Thomas
Ida Tirimacco
Judy Underdown
Ann Van Der Zwaag
South Australian Women's Fund

TRUSTS & FOUNDATIONS

Anonymous Philanthropic Foundation
Equity Trustees Foundation
– Aldridge Family Endowment
FWH Foundation
Hill Warner Foundation
James and Diana Ramsay Foundation
Nunn Dimos Foundation
South Australian Women's Fund

COMMISSIONING COLLECTIVE

Paul Besanko
Mitchell Butel
Rob Brookman & Verity Laughton
Jane Doyle OAM & Ian Doyle OAM
Malcolm Gray
Chris Guille
Jill Hill & Bob Warner
Margo & Sam Hill-Smith
Julian Hobba
Tim Lloyd
Diané Ranck OAM
Don Sarah AM
Alison & David Smallacombe

MAJOR PRODUCTION CIRCLE

FWH Foundation
David McKee AO & Pam McKee

BEQUESTS

Anonymous (4)
Victoria & Thomas* Bridgland
Rob Brookman
Mitchell Butel
Anne Collins
Kathryn & Tom* De Angelis
Valdis Dunis
Chris & Christine Guille
Jill Hill & Bob Warner
Anneliese Hirsch*
Brian & Maureen* Kirkby
Marjorie Molyneux
Grant Morgan
Maria Panagiotidis
Diané Ranck OAM
Anne Roman*
Merry Wickes
Barbara Walter

*Deceased

State Theatre Company South Australia gratefully acknowledges all donors who have contributed gifts over the life of the Company.

We sincerely thank all of our generous donors for their support over the past year. This list reflects donations made between 1 May 2025 — 31 July 2026. Please visit our website to see the full list: statetheatrecompany.com.au/thank-you

State Theatre Company South Australia is a tax deductible fund listed on the Register of Cultural Organisations under Subdivision 30-B of the Income Tax Assessment Act 1997. Donations of \$2 or more are tax-deductible.

For more information, please visit statetheatrecompany.com.au, phone **8415 5332** or email donate@statetheatrecompany.com.au

STATE THEATRE COMPANY SOUTH AUSTRALIA

BOARD

Jehad Ali
Fiona Dorman
Jude Henshall
Rebecca Hunter-Harvey
David Stocker
Joe Thorp (Chair)
Holly Veale

FOUNDATION

Jude Henshall
Matt Hyde
Paul Kitching
Andrew Sweet (Chair)
Simon White

STAFF

EXECUTIVE

ARTISTIC DIRECTOR
Petra Kalive
EXECUTIVE DIRECTOR
Katherine Fyffe

ARTISTIC

ARTISTIC PROGRAM MANAGER
Shelley Lush
SENIOR PRODUCER
Harriet Roberts (on leave)
Heather Muirhead
ARTISTIC ASSOCIATE
Shannon Rush
ARTIST IN RESIDENCE
Jacob Boehme
COMMISSIONED WRITERS
Samuel Adamson
Jane Bodie
Jacob Boehme
Melissa Bubnic
Verity Laughton

EDUCATION

EDUCATION PROGRAM MANAGER
Fiona Lukac

FINANCE & ADMINISTRATION

CHIEF OPERATING OFFICER
Scott Grimes
SENIOR FINANCE & HR OFFICER
Inez Raspoet
ADMINISTRATION COORDINATOR
Caitlin Hendrey

MARKETING & DEVELOPMENT

HEAD OF MARKETING & CUSTOMER SERVICE
Kristy Rebbeck
MARKETING EXECUTIVE
Ali Franceschini
PUBLICIST
Sophie Potts
Hélène Sobolewski
GRAPHIC DESIGN & CONTENT COORDINATOR
Lucy Turczynowicz
VIDEOGRAPHER
Matt Byrne
HEAD OF DEVELOPMENT
Vanessa Pine
DEVELOPMENT EXECUTIVE
Christine Bruderhans
DEVELOPMENT & EVENTS COORDINATOR
Sophia Camac

TICKETING

CRM MANAGER
Emma Quinn
TICKETING EXECUTIVE
Rosie George
TICKETING COORDINATOR
Kathryn (Rynn) Herbert

PRODUCTION MANAGEMENT

HEAD OF PRODUCTION & TECHNICAL
Gavin Norris
PRODUCTION MANAGER
Gabrielle Hornhardt

WORKSHOP & PROPS

WORKSHOP SUPERVISOR
Areste Nicola
LEADING HAND
Patrick Duggin
PROPS COORDINATOR
Stuart Crane
CARPENTER/METAL WORKER
Guy Bottroff
Grant Petrusevics
Joshua Stocker
SCENIC ART
Sandra Anderson
HEAD OF SOUND/ RESIDENT SOUND DESIGNER
Andrew Howard
PRODUCTION ELECTRICIAN
Alexander Ramsay
PROP SHOP
Robin Balogh
WORKSHOP CASUALS
Ben Brooks
Robyn Cunneen
Anna Souvertjis
Patrick Pages-Oliver
Jennifer Nguyen
Reece Vidler

WARDROBE

HEAD OF WARDROBE
Martine Micklem
WARDROBE PRODUCTION SUPERVISOR/BUYER
Enken Hagge
WARDROBE CASUALS
Kellie Jones
Laz Snoswell
WIGS/MAKE-UP
Jana DeBiasi

GOVERNMENT PARTNERS



State Theatre Company South Australia is assisted by the Australian Government through Creative Australia, its principal arts investment and advisory body.

PRESENTING PARTNERS

Adina

TROPHY
BOYS



LOGANST

ask **ech**

THE HEARTBREAK
CHOIR

waterⁿish

THE IMPORTANCE OF
BEING EARNEST

novatech

creative event technology

COMMENTARY

TRUSTS AND FOUNDATIONS

Anonymous Philanthropic
Foundation



Equity Trustees Foundation –
Aldridge Family Endowment



FWH FOUNDATION

South Australian Women's Fund

Hill Warner Foundation



DONOR GROUPS

COMMISSIONING
COLLECTIVE

DRAMATIC
WOMEN

MAJOR
PRODUCTION
CIRCLE

STATE
EDUCATE
FUND

EDUCATION PARTNERS



ASSOCIATE PARTNERS

JCDecaux

THE LANE VINEYARD.

CORPORATE PARTNERS



Office for Ageing Well and Seniors Card



PLATFORM

AEGEUS

FROCK ME OUT



CREATIVE & VENUE PARTNERS



newtheatricals



SYDNEY THEATRE
COMPANY

ADELAIDE
FESTIVAL **AF**



the
maybe
pile

Paper
Mouth



MEDIA PARTNERS

Nine

FIFTY+SA



The Advertiser
Sunday Mail
We're for you.

WEEKENDPLUS

ACCESS PARTNER





Kaurna Country
85 North East Road
Collinswood SA 5081

Email info@statetheatrecompany.com.au
Phone 08 8415 5333

  @statetheatresa #STCSA

statetheatrecompany.com.au