



TE AHUREI TOI O TĀMAKI
AUCKLAND
ARTS FESTIVAL

2026

THE VISITORS





SYDNEY THEATRE
COMPANY



The Visitors at Te Ahurei Toi o Tāmaki
Auckland Arts Festival is presented
with support from



BVN

THE VISITORS

By **Jane Harrison**

Directed by **Wesley Enoch AM**

**A Moogahlin Performing Arts
& Sydney Theatre Company
Production, produced by
Performing Lines**

Thu 19 — Sun 22 March 2026
Rangatira, Q Theatre

Cast

John Blair

Stephen Geronimos

Beau Dean Riley Smith

Sean Dow

James Slee-Stanley

Zoe Walters

Najwa Adams-Ebel

Associate Director (2026)

Guy Simon

Cultural Liaison

Aunty Yvonne Simms

Cover image by Red Handed Productions.

1 hr 15 mins no interval.

Contains infrequent coarse language, themes of racial violence, descriptions of violence, intergenerational trauma, and haze. Recommended for ages 13+.

Set & Costume Design

Elizabeth Gadsby

Associate Designer

Shana O'Brien

Lighting Design

Karen Norris

Composer & Sound Design

Brendon Boney

Associate Sound Designer

Amy Flannery

**Senior Dharug &
Dharawal Language Teacher**

Corina Norman

**Dharug & Dharawal
Language Teacher**

Jordan Ryan-Hennessey

Voice Coach

Charmian Gradwell

Fight Director

Nigel Poulton

Production Manager

Becky Russell

Stage Manager

Celina Mack

Moogahlin

Performing Arts

Artistic Director

Lily Shearer

Executive Producer

Natano Fa'anana

Sydney Theatre Company

Senior Producer

Ben White

Associate Producer

Alice Hatton

Performing Lines

Senior Producer

Kath Papas

Associate Producer

Nelson Lee

**Te Ahurei Toi o Tāmaki
Auckland Arts Festival**

Chief Executive

Robbie Macrae

Artistic Director

Bernie Haldane

Kaihautū Māori

Ataahua Papa

For the presentation of *The Visitors*

Producer

Kate Schrader

Production Manager

Emmanuel Reynaud

Jane Harrison
(Muruwari)
Playwright

Jane Harrison is descended from the Muruwari people of NSW. Her first play, *Stolen*, had productions across Australia and toured internationally. She was co-winner of the 2002 RAKA Kate Challis Award for *Stolen*. *Rainbow's End* has had numerous productions since its premiere in 2003 and won the 2012 Drovers Award for best touring production. Both *Stolen* and *Rainbow's End* have been placed on secondary school curricula. *The Visitors* premiered at Sydney Festival in 2020 and won the Sydney Critics Award for Best New Australian Work for 2021. Her novel *Becoming Kirrali Lewis* won the 2014 Black & Write! Prize, and was shortlisted for the Prime Minister's Literary Awards and the Victorian Premier's Literary Awards. Her most recent novel is *The Visitors*. She is the Festival Director of Blak & Bright First Nations Literary Festival (2016, 2019, 2022).



A few things coalesced for me in the writing of *The Visitors*. In recent years, the conversation around 26 January has grown louder — some celebrating it as Australia Day and others recognising it as the day the First Fleet anchored at Warrane (Sydney Cove), marking the beginning of colonisation for Aboriginal people. I felt compelled to look at that moment from the perspective of the First Peoples who were here to witness it. At the same time, the role and validity of Welcome to Country ceremony — who delivers it, why and what it means — was being questioned widely. This play investigates those two discussions.

This story is not only an Australian one. Colonisation has echoed across the world — Aotearoa, Canada, countless places where First Peoples have felt the force of arrival and its aftermath. The details of colonisation differ from place to place, but the emotional landscape is shared. And too often history is written by the victors, leaving our experiences suppressed, sanitised or silenced. Language, ceremony, cultural memory — so much has been lost or misunderstood. I invite you to reflect upon that. But also: our cultures endure, adapt, evolve. They survive and flourish.

In creating this work I have been blessed by communities, Elders, artists and audiences who have walked beside me. When a well-known performer told me, “You must tell this story,” it felt like a responsibility as much as an encouragement. When someone said after a reading that they would never hear a Welcome to Country the same way again, I knew the work was doing what it needed to do.

I hope you find moments of laughter in this production. Even in a story about colonisation, humour has a role — it is part of our survival. I hope you are moved, because ultimately this is a deeply human story about standing on the brink of profound change. I hope you witness “voice” in action — not only spoken but embodied in protocol, responsibility and connection to Country. And I hope, in some way, this story gladdens your heart.

— **Jane Harrison**

Wesley Enoch AM (Quandamooka) Director

Wesley Enoch is a writer and director. He hails from Minjerribah (Stradbroke Island) and is a proud Quandamooka man. He is the QUT Indigenous Chair of Creative Industries and is the newly appointed Chair of Creative Australia. Previously, he has been the Artistic Director at Sydney Festival from 2017–2020, Kooemba Jdarra Indigenous Performing Arts and Ilbjerri Theatre Company, and the Associate Artistic Director at Belvoir Street Theatre, among others. He has written and directed many iconic Indigenous theatre productions. *The 7 Stages of Grieving*, which he directed and co-wrote with Deborah Mailman, was first produced in 1995 and continues to tour both nationally and internationally. Others include *The Sunshine Club* for Queensland Theatre and a new adaptation of *Medea* by Euripides, titled *Black Medea*. His play *The Story of the Miracles at Cookie's Table* won the 2005 Patrick White Playwrights Award. In 2023, he was named Sydney Theatre Company's Patrick White Playwrights Fellow. In 2004, he directed the original stage production of *The Sapphires*, which won the 2005 Helpmann Award for Best Play. In 2021, he received the Dorothy Crawford Award for Outstanding Contribution to the Profession and the Industry at the AWGIES.



When we began work on *The Visitors*, I was struck by how close history sits on us — not behind us, not neatly ordered, but layered, folded, and alive in the places we stand. This play is not an abstract thought experiment. It is grounded in Country, in story, and in responsibility. Though no one can know what was said exactly, this play acts as a piece of speculative Cultural reflection of our view of history, intent and process.

As part of our process, we visited the sites where the play is set. Elders took us through Country, pointing out where boats landed, where water was taken, where shots were fired, where ancestors watched from the ridgelines. These were not footnotes to history; they were acts of witnessing. The oral histories shared with us were as vivid and authoritative as any written archive, carrying knowledge shaped by care, survival, and memory passed hand to hand, generation to generation.

There are cast members connected to this production whose connection to this story is unbroken. Whose relatives were there when the ships arrived. That proximity brings with it a gravity and an obligation. This is not about performing history; it is about being in dialogue with it.

I have come to think of history not as a straight line but as layers of time folded into place. The past is not gone; it is present, constantly in conversation with us. During rehearsals, we staged a reading of the play on a rocky outcrop in a national park overlooking Sydney Harbour. The sandstone beneath our feet had witnessed the arrival of the First Fleet. It now looks out over skyscrapers and flight paths, glass towers and bridges. That stone understands time differently to us. It holds all moments at once and invites us to do the same.

Oodgeroo Noonuccal wrote, "Let no one say the past is dead. The past is all about us and within." That line stayed with us throughout the process. It speaks to the way this play breathes — not as a lesson sealed in amber, but as a living proposition.

For audiences in Aotearoa, *The Visitors* opens a window onto a shared colonial history, but one told from a different vantage point. The story of British arrival here carries echoes of the same empire that sailed into Warrane (Sydney) in 1788. By the time the Crown turned its attention to Aotearoa, it had already tested its methods across the world. In 1840 Te Tiriti o Waitangi / the Treaty of Waitangi was signed between the Crown

and many Māori rangatira — a moment that held the promise of relationship, of mutual respect, of a future negotiated together. But from the very beginning the meanings carried in those two texts — te reo Māori and English — were not the same, and the consequences of that difference have echoed across generations.

What followed is a story that many here know deeply. As settlers arrived in greater numbers, the pressure for land intensified. Wars were fought, land was confiscated, laws were written that shifted power steadily towards the colonial state. Māori communities were pushed from whenua that had held their stories, their ancestors, their futures. These were not accidents of history, nor the unfortunate by-products of progress. They were choices — choices made in the service of empire, expansion and control.

Yet unlike Australia, where colonisation was built on the lie of terra nullius, the presence, authority and sovereignty of Māori could never be erased. The treaty — contested, debated, argued over — remained as both a promise and a challenge. It reminds us that the relationship between Māori and the Crown was meant to be something different: a partnership grounded in respect.

Today the work of honouring Te Tiriti continues. Language is being restored,

histories retold, whenua returned, and new generations are asking how we might live together more honestly on this land.

In that spirit, *The Visitors* is not just a story about Australia. It is part of a wider conversation across the Pacific — about arrival, about memory, about the courage it takes to face the past with open eyes and an open heart.

It was not until 1967 that First Nations Australians were counted in the national census. It was not until 1993 that the legal fiction of Terra Nullius was overturned. These dates matter, not as statistics, but as measures of how long denial can endure.

The Visitors asks audiences to look again at their own histories and consider whose perspectives have been privileged, whose voices silenced. The saying goes that the victors write the history, but those who remain never forget.

There is a quiet dread that sits beneath this play because we know what comes next. The first sneeze on stage lands differently when you realise these characters have never encountered illness like this before. A simple flu. The smallpox epidemic that followed the arrival of the First Fleet wiped out more than two-thirds



of the local First Nations population within 15 months. Alcohol is tasted for the first time and explained without knowing the devastation it will bring in the centuries ahead. The belief that visitors come and go — that no one can deny the pull of their own Country — is tested in ways that are unimaginable in that moment.

And yet, there is a generosity. There is protocol. In our cultures, welcoming people to Country is a sacred responsibility. To protect, to guide, to care for visitors, whether friend or foe, is a deep cultural obligation. That responsibility is upheld in the play, even in the face of overwhelming harm.

I want audiences to leave the theatre understanding that despite everything that unfolded our cultural protocols endure. We stay strong.

To our Māori cousins: we have been watching you for a long time. We see your resilience, your treaty, your economic self-determination, your warrior spirit, your recognition of people as integral to community and culture. We learn from you. Our Land and Culture matters to us as yours matters to you. This storytelling honours the ancestors who shaped us and connects us across oceans and histories.

Thank you for hosting us on your Country.

— **Wesley Enoch**



John Blair
(Nucoorilma
Gamilaroi)
AS *Joseph*

John Blair was an
Aboriginal actor
before it was cool.

He arrived in Sydney from Tingha in 1986 as a teenager and landed a part in the feature film, *The Crossing*. He first read *The Visitors* in the Yellamundie National First Peoples Playwriting Festival, which he has been part of since it began in 2013. Theatre Credits: Yellamundie Festival (2013/15/17/19/21/23), *The Last Shot*, *The Visitors* (2020). *Midsummer Night's Dream* (1996, Sydney Theatre Company), The Dreaming Festival.



**Stephen
Geronimos**
(Gamilaroi)
AS *Gordon*

Stephen
Geronimos made
his professional

stage debut in 2007 with *The Mack* (Kooemba Jdarra) and has since gone on to work in film, stage and commercial campaigns. In the last year, Stephen has enjoyed critically acclaimed seasons in the cast of *Tiny Beautiful Things* at Queensland Theatre and Belvoir St Theatre. He was part of the ensemble nominated for a Matilda Award for Best Ensemble in Belloo Creative's award-winning *Boy, Lost* (Queensland Theatre). In 2012 he graduated from QUT with a Bachelor of Fine Arts (Acting). His other stage credits have seen him working with La Boite, Metro Arts and PIP Theatre.



**Beau Dean
Riley Smith**
(Wiradjuri, Gamilaraay)
AS *Albert*

Beau Dean Riley Smith
is a Wiradjuri and
Gamilaraay man from

Dubbo NSW, raised on Yuin Country in Culburra Beach Nowra, now living on Gadigal Country. Sydney Theatre Company: *Debut*. Queensland Theatre Company: *The Sunshine Club*. Bangarra Dance Theatre: *SandSong: Stories from the Great Sandy Desert, Dubboo – life of a songman, Dark Emu, Bennelong, Spirit, OUR land people stories, Kinship, ONES COUNTRY – the spine of our stories, Terrain, Ochres, Patyegarang, Dance Clan 3, Blak*. Other — Dance: *Briwyant, Moving Targets, Feather and Tar – Cabaret of Sorrows*. As Choreographer: *Miyagan*. Film: *SPEAR, Moving Targets*. Awards: Best Male Dancer in a Ballet, Dance, or Physical Theatre Production (Helpmann Awards), Outstanding Performance by a Male Dancer (Australian Dance Awards). Training: WAPAA, NAISDA Dance College.



Sean Dow
(Gunggandji,
Birigubba)
AS *Gary*

Sean Dow was born on
Nyongar Boodjah,
Manjimup WA. A proud

Gunggandji-Birigubba man, he has performed in multiple professional productions nationally. Since graduating from the Aboriginal Performance course at WAAPA in 2003 and ACPA with an advanced diploma in Performing Arts in 2015, Sean has performed for Yirra Yaakin Theatre, Deckchair Theatre, QLD Arts Council, ARTSLINK QLD, Queensland Music Festival, Wagga Wagga Civic Theatre, Jute Theatre and LaBoite Theatre. His professional career credits include *In The Nyitting Time* (2007/08), *Muttacar Sorry Business* (2007/08), *Talk It Up* (2009), *Karakouer!* (2009/10/11), *Deadly Eh?*

(2013/15), *Kaarla Kaatijin* (2018), *Hoods* (2017), *My story Your story* (2013/15/17), *The Hall Committee* (2019), *Get Your Geek On* (2021); *Away* (2021), *Tiddas* (2022) and *Capricorn* (2023) at LaBoite Theatre; and *Tiddas* (2024) for Belvoir St Theatre.



James Slee-Stanley
(Kuku Yalanji Goa)
AS *Lawrence*

James Slee-Stanley is from Cherbourg QLD, traditionally belonging to the Kuku Yalanji and Goa clan groups. He also has family connections to the Gubbi Gubbi and Wakka Wakka clan. James made his screen debut in *Redfern Now* (directed by Catriona McKenzie) for Blackfella Films and ABC and has since appeared in the ABC series *Black Comedy*, the telemovie *The Broken Shore*, and most recently *Deep Water* on SBS. He made his Sydney Theatre Company debut in *Secret River* (directed by Neil Armfield) before playing the lead in Belvoir St Theatre's *The Cake Man* and Ngarrama Productions' *Inhale/Exhale/Breathe*, as well as touring in Nathan Maynard's *The Season* in Sydney, Hobart and Melbourne, and starring in the Sydney Theatre Company's *The Battle of Waterloo* (directed by Sarah Goodes). In 2014 James received the Robertson Foundation Scholarship at the Young Actors Studio, National Institute of Dramatic Art (NIDA).



Zoe Walters
(Anmatyerre)
AS *Jaky*

Zoe Walters, a proud Anmatyerre woman from Alice Springs, graduated from the Queensland University of Technology with a Bachelor of Fine Arts (Acting) in 2023. Plays performed whilst training include *Big Hair in*

America and Joan Must Die (I Never Liked Her Anyways). With a couple professional projects already under her belt — *The Sunshine Club* with the Queensland Theatre Company (2022) and feature film *Kangaroo* (filmed 2024) — Zoe surely has a long and successful career ahead of her.



Najwa Adams-Ebel
(Birri-Gubba)
AS *Wallace*

Najwa Adams-Ebel is a proud Birri-Gubba woman from Central Queensland who strives to create work that reflects her love for her culture and her passion for the arts. As a First Nations creative, she is an avid theatre maker and performer. Najwa graduated from QUT (Queensland University of Technology) with a BFA in 2024. Whilst attending QUT she performed in a number of QUT productions including *Very Fine People*, *Hibernation*, *Hide the Dog* and *That Face*. Most recently Najwa starred in *The Visitors* at QPAC, directed by Wesley Enoch. Screen credits include *That Blackfella Show* on ABC TV celebrating Naidoc Week 2025, and *Shake Takes* for Nickelodeon.



Guy Simon
Associate Director
(2026)

Guy Simon graduated from the National Institute of Dramatic Art in 2010. He has

since become a well-respected and popular performer who has worked extensively on stage and as an assistant director in the theatre. A proud Birripi Woromi Wodi Wodi Walbanga man, Guy was the 2023 recipient of the Balnaves Foundation Aboriginal and Torres Strait Islander Fellowship. His assistant director credits include Sydney Theatre Company's production of *The Shirelee*, Belvoir St Theatre's rendition of *August: Osage County*, and the New Zealand tour of *The Visitors* for Moogahlin Performing Arts. Guy has been cast in multiple film and television productions, and has featured frequently in performances for Sydney Theatre Company, Melbourne Theatre Company and Belvoir St Theatre. On screen Guy can most recently be seen in *Top End Bub* for Amazon Prime Video, and on stage he will next be seen in *Bennelongin* in London for Sydney Theatre Company.



Auntie Yvonne Simms
Cultural Liaison

Auntie Yvonne Simms is a Gweagle Bidjigal Elder, a direct descendant through Cooman and

Pemulwuy bloodline through Queen Emma Waldran Lowndes and George Timbery. Auntie Yvonne is much beloved in the community and does just about everything to help those around her. Passionate about healthcare, particularly for older people, she volunteers much of her time assisting the elderly with accessing NDIS. Her role as a Carer saw her working for the Department of Community Service while she looked after her grand-nephew since birth. Her various work in this

field won her the NSW Carers Award. As an Elder, Auntie Yvonne has taken up her parents' role as an activist and works tirelessly, often performing a Welcome to Country across the region. Her biggest achievement in life is the success of her children whom she is endlessly proud of. Auntie Yvonne serves on the Sydney Fringe Festival First Nations Advisory Panel.



Elizabeth Gadsby
Designer

Sydney Theatre Company:
Julius Caesar,
The 7 Stages of

Grieving, Appropriate, Mosquitoes, Blackie Blackie Brown (with Malthouse Theatre), *The Children* (with Melbourne Theatre Company), *Dinner, Cloud Nine, The Testament of Mary, The Hanging, Disgraced*. As Costume Designer: *The Tempest*. As Set Designer: *Lord of the Flies, Mary Stuart, A Cheery Soul, The Tenant of Wildfell Hall*. As Associate Set Designer: *A Flea in Her Ear*. As Assistant to the Designer: *Storm Boy* (with Barking Gecko). Other Theatre — Set Concept & Design: *Yudea* (Bangarra Dance Company), *Cyrano, The Sound Inside* (Melbourne Theatre Company). As Associate Director & Costume Designer: *The Rape of Lucretia* (Sydney Chamber Opera/Victorian Opera). As Co-Creator: *Firebird* (Louisville Ballet), *poem for a dried up river* (Resonant Bodies New York and Sydney Festival 2021). As Designer: *Così Fan Tutte* (Opera Queensland); *Antarctica* (Sydney Chamber Opera & Asko Schonberg); *John* (Melbourne Theatre Company); *Cinderella* (Belvoir); *Awakening Shadow, Fly Away Peter, La Passion de Simone, An Index of Metals, In Song* (Sydney Chamber Opera). *Epic Fail* (West Australian Ballet/Perth Festival);

Orfeo ed Euridice (Spectrum Now Festival);
Bach, *Coffee, Cake* (London Handel
Festival/Brighton Early Music Festival);
Deluge (Tiny Bricks/Adelaide Festival). As
Costume Designer: *The Boat People* (The
Hayloft Project). As Associate Costume
Designer: *Jasper Jones* (Barking Gecko).
As Associate Set Designer: *Freeze Frame*
(Brisbane Festival). Training: The National
Art School, NIDA.



Karen Norris
Lighting Designer

Karen Norris is from
Aotearoa of Moriōri
and Māōri descent.
Sydney Theatre
Company: *Debut*.

Other Theatre — As Designer: *Barbara and
the Camp Dogs* (Belvoir Street Theatre);
Sunshine Super Girl, TWO (Performing
Lines); ATYP: *Sugar Land; The Last Five
Years, The Appleton Ladies Potato Race*
(Ensemble Theatre); *Blak Box, M'ap Boulé*
(Urban Theatre Projects); *宿(Stay)* (Sydney
Festival); *Choir Boy* (National Theatre
Parramatta); *Sleeplessness, Anna Breckon*
(Carriageworks); Set Piece (Nat Randal);
Action Star (Adelaide Festival). Dance: *The
Dreaming-Skin-Terrain-LORE-Dance Clan
202-Yuldea* (Bangarra Dance Theatre);
Songs Not To Dance To, Champions
(Frances Rings – Sani Ray NAISDA, Martin
del Amo); *On View* (Sue Healey); *Hiding
in Plain Sight – CELLA Germany* (Narelle
Benjamin); *KOTAHI* (Atamira Dance
Company NZ); *plenty serious TALK TALK*
(Vicky van Hout); *Red – The Point* (Liz Lea
Dance); *Silence* (Karul Dance Projects
Blak Dance); *Explicit Contents* (Rhiannon
Newton); *The Complications of Lyrebirds*
(Jasmin Sheppard); *Dance X* (Australian
Ballet); *Winyanboga Yurringa, Broken
Glass, The Weekend, Rainbows End, The
Last Shot, Cutter & Coota* (Moogahlin
Performing Arts).



Brendon Boney
Composer &
Sound Designer

Wiradjuri and
Gamilaroi. Sydney
Theatre Company:
Fences, A Raisin

in the Sun. As Composer/Sound Design
Associate: *The Tempest, The Seven
Stages of Grieving*. Other Theatre — As
Composer & Sound Design: *Choir Boy*
(Riverside's NToP); *Dance Clan, Dubboo*
(Assistant) (Bangarra Dance Theatre). At
What Cost?, Winyanboga Yurringa (Belvoir).
Black Ties (Illbijerri Theatre). *A Letter For
Molly* (Ensemble Theatre). *Unprecedented*
(Hothouse Theatre). Other Theatre — As
Actor/Performer: *Black Ties* (Illbijerri
Theatre). *Wudjang: Not the Past* (Bangarra
Dance Theatre). Film — As Lead Character
Singing Voice: *Bran New Dae* (2009).
TV — As Composer/Musical Contributor:
Gods of Wheat Street (ABC1), *Offspring*
(Network 10), *Winners & Losers* (Seven
Network), *Underbelly Chopper* (The Nine
Network). Radio/Music — As Recording
Artist/Writer: played on triple j, fbi radio,
ABC radio, community radio nationwide;
150,000+ streams across platforms Spotify
& Apple Music. Music — As Performer:
Bluesfest Byron Bay, Woodford Folk
Festival, Sydney Festival, Adelaide Fringe
Festival, Brisbane Festival, Friendship
Festival (Seoul, South Korea), The Aussie
BBQ (UK). Awards: APRA Professional
Development Award Training: JMC
Academy (Composition).



Shana O'Brien
Associate Designer

Darkinjung. Sydney Theatre Company: *Debut*. Other Theatre — As Set Designer: *Dance Clan* (Bangarra

Dance Theatre). Training: NAISDA Dance College, Sydney College of the Arts – Sydney University.



Amy Flannery
Associate Sound Designer

Wiradjuri artist. Sydney Theatre Company: *Debut*. Other Theatre — As

Composer: *Kulka* (Bangarra Dance Theatre); *Hysteria* (Catapult Choreographic Hub); *Skullduggery* (Artspace). Other — As Dancer: *Revival!* (PACT Centre for Emerging Artists). *Garriagrrang Badu* (Jannawi Dance Clan). *Bulnuruwanha (Taking Flight)* (Sydney Opera House). Film: *Kuntyiri (Ngaratya)*. Positions: David Page Music Fellow (2022/23). Training: NAISDA Dance College.



Corina Norman
Senior Dharug & Dharawal Language Teacher

Corina Norman belongs to the Dharug and Dharawal

language groups, within which she comes from multiple clan groups across Sydney. Corina is dedicated to her people and broader First Peoples languages and culture. Corina brings her passion for igniting ngurra (Country) through her languages, art, cultural practices and responsibilities to ngurrawa (-as-Country).



Jordan Ryan-Hennessey
Dharug & Dharawal Language Teacher

Jordan Ryan-Hennessey is a Bidjigal and Gweagal man

raised in the La Perouse community on his mother's country. Through his mother, Jordan is a part of the Yuin nation (Walbunja, Wandiwandian). He is part of the Gamilaroi and Wakka Wakka tribes through his father. Learning from his elders and language resources, Jordan is one of a handful of young Dharug and Tarawal teachers hoping to encourage and continue the practice of his language and culture through art and storytelling.



Charmian Gradwell
Voice Coach

Sydney Theatre Company: *Constellations, Do not go gentle...*,

Fences, The Tempest, The Lifespan of a Fact, Strange Case of Dr Jekyll and Mr Hyde, Fun Home (with MTC), *The Beauty Queen of Leenane, Mary Stuart, Accidental Death of an Anarchist, The Harp in the South: Part One and Part Two, The Long Forgotten Dream, Saint Joan, Blackie Blackie Brown* (with Malthouse Theatre), *Still Point Turning, The Resistible Rise of Arturo Ui, Lethal Indifference, Top Girls, Dinner, The Father* (with MTC), *Black is the New White, Talk, Chimerica, A Flea in Her Ear, All My Sons, Disgraced, Hay Fever, Arcadia, The Golden Age, King Lear, The Present, Suddenly Last Summer, After Dinner, The Long Way Home, Travelling North, Machinal, Waiting for Godot, Romeo and Juliet, Rosencrantz and Guildenstern are Dead, Storm Boy* (with Barking Gecko),

The Maids, Mrs Warren's Profession, Sex with Strangers, Under Milk Wood, Gross und Klein, Bloodland, In the Next Room (or The Vibrator Play), Uncle Vanya, A Streetcar Named Desire, The War of the Roses, Tot Mom. As Director: *The Comedy of Errors.* Other Theatre — As Voice & Text Coach: *Triple X* (with Sydney Theatre Company); *The Taming of the Shrew, Julius Caesar, The Tempest, The Canterbury Tales* (tour), *A Winter's Tale, Pericles, Days of Significance, Macbeth, Macbett, The Penelopiad, Noughts and Crosses, The Comedies London Season, Twelfth Night, A Midsummer Night's Dream, The London Gunpowder Season, Romeo and Juliet, Comedy of Errors* (Royal Shakespeare Company). As Dialect Coach — Musicals: *Muriel's Wedding: The Musical* (with Global Creatures), *Aladdin, Assassins, The Lion King, Mary Poppins, The Tap Brothers, Xanadu The Musical.* As Director/Trainer: a year with *Space 2000* in Kaduna, Nigeria. Film — As Dialect Coach: *Elvis, Peter Rabbit 2, Thor: Ragnarok, Pirates of the Caribbean: Dead Men Tell No Tales, Reaching for the Moon, Truth, Ginger & Rosa.* Other: Voice trainer for London School of Puppetry. Member of London Shakespeare Workout, which brings Shakespeare into UK prisons. Training: Central School of Speech and Drama.



Nigel Poulton
Fight Director

Sydney Theatre Company: *Do not go gentle..., Fences, Hubris & Humiliation, The Tempest, The Lifespan*

of a Fact, A Raisin in the Sun, Strange Case of Dr Jekyll and Mr Hyde, Top Coat, The Tenant of Wildfell Hall, Blithe Spirit, Triple X (with Queensland Theatre), *Grand Horizons, Appropriate, Playing Beatie Bow, Rules for Living, The Deep Blue Sea, The Beauty Queen of Leenane, Lord of the Flies, Cat on a Hot Tin Roof, How to Rule the World, Mary Stuart,*

The Harp in the South: Part One and Part Two, The Long Forgotten Dream, Blackie Blackie Brown (with Malthouse), *A Cheery Soul, Accidental Death of an Anarchist, The Resistible Rise of Arturo Ui, Saint Joan, Three Sisters, Dinner, Muriel's Wedding: The Musical* (with Global Creatures), *Black is the New White, Speed-the-Plow, The Golden Age, The Present, Switzerland, Macbeth, Noises Off, Cyrano de Bergerac, Romeo and Juliet, The Removalists, Romeo & Juliet* (Education). Other Theatre: includes productions with The Finnish National Ballet, The Australian Ballet, The New York City Ballet, The Metropolitan Opera, Washington Opera, Opera Australia, Cameron Mackintosh, Bell Shakespeare, Circus Oz, MTC, QT, Belvoir, La Boite, Playbox, Kooemba Jdarra. Film: includes *Poker Face, Thor: Love and Thunder, Escape from Spiderhead, Operation Rainfall, Pirates of the Caribbean 5, Deadline Gallipoli, The Water Diviner, Winter's Tale, Vikingdom, Salt, I Am Legend, The Bourne Legacy.* TV: includes *Deadloch, Nautilus, Sea Patrol, The Good Wife, Boardwalk Empire, The Sopranos, 30 Rock, Law & Order: Criminal Intent.* Positions: Teaching positions at NIDA, ACA, AFTRS, USQ. Awards: Green Room Award for Outstanding Contribution to the Melbourne Stage. Certifications: Certified Intimacy Director & Intimacy Coordinator with Intimacy Directors and Coordinators (IDC), Fight Master with the Society of American Fight Directors; Instructor, Fight Director and past President of the Society of Australian Fight Directors Inc, Honorary Fight Director with Fight Directors Canada.



2026 New York season of *The Visitors* photographed by Maria Baranova.

Becky Russell

Production Manager

Becky Russell is an accomplished theatre and events professional with extensive experience spanning artistic direction, production management, and technical design. Based in regional Victoria, Becky has built a career defined by creativity, adaptability, and a deep commitment to supporting artists and communities across Australia's regions. With more than two decades of experience, Becky has contributed to hundreds of productions, festivals and community projects. Her roles have ranged from Artistic and Project Director to Technical Mentor and Production Manager, collaborating with companies including Moogahlin Performing Arts, Sydney Theatre Company, Bangarra Dance Theatre, Critical Stages Touring, and Arts Out West. Recent credits include *Meet Me at the Baths* for Newcastle's New Annual Festival, *ViV!* with Arts Out West, and Moogahlin's *The Visitors* for the Clancestry Festival and national tour with Arts on Tour. She has also worked on *Highway of Lost Hearts*, *The End of Winter* and *Skyfest Wiradyuri*, contributing to creative development, technical design, and large-scale event delivery. A passionate advocate for regional storytelling, Becky founded the Central West Short Play Festival, which ran from 2012 to 2021, fostering new regional writers and culminating in professional presentations such as *Kangaroo* by Miranda Gott. Her leadership in this initiative exemplifies her commitment to nurturing local voices and building sustainable creative ecosystems outside metropolitan centres. Becky's practice is grounded in collaboration, problem-solving and care — qualities that make her a trusted figure in production circles. Whether mentoring emerging artists, managing complex touring logistics, or bringing community stories to life, she approaches each project with precision, empathy and a "can-do" spirit.



Celina Mack

Stage Manager

Celina Mack is a Naarm-based contemporary theatremaker contributing to

new Australian performances across Australia. Celina has worked with a range of companies and collaborators as a stage and production manager, collaborative deviser and event facilitator, with a particular focus on Indigenous Australian storytelling, experimental dance theatre and participatory, community-led projects. Recent projects include; *Big Name, No Blankets* national festivals and prisons tour (ILBIJERRI Theatre Company, 2024–25), *Crisis Actor* (Now Or Never, 2025), *The Act* (Rising Melbourne, 2025), *House Arrest* (YIRRAMBOI, 2025), *ButohBAR 番狂わせ OUT of ORDER II* (Asia TOPA, 2025), *OBANG* (Sydney Opera House, 2024), *Tracker* (Brisbane Festival, 2023), Western Edge's Edge Ensembles (2023) and Stone Soup Australia creative camps (2022–25). Celina formerly co-artistic directed the experimental performance collective, STRANGEkit.



2026 New York season of *The Visitors* photographed by Maria Baranova.

Moogahlin Performing Arts was formed on Gadigal country in Redfern, New South Wales in November 2007 by a group of First Peoples performance artists, educators, and community workers before being incorporated in 2009.

Moogahlin Performing Arts exists to:

- Develop and produce cross-cultural and interdisciplinary new performance work by First Peoples for First Peoples.
- Support emerging and established First Peoples practitioners to develop, create and produce innovative and stimulating work.
- Empower their communities through audience engagement and community development.
- Provide sector leadership by fostering new talent in key creative, administrative, and production roles.



**PERFORMING
LINES**

Performing Lines produces provocative contemporary performance by Australia's most audacious independent artists and companies.

We curate a portfolio of work that is propelled by pressing questions and new ways of seeing the world. We champion the unconventional, the marginal, the rebellious and the new. Our purpose is to champion risk and to ensure that the breadth and plurality of Australia's creative potential is represented and celebrated.

Performing Lines is led by Executive Producer Simon Wellington, and manages teams in Sydney, Perth, Melbourne and Hobart, with a network of producers and presenters around the country and the world.

SYDNEY THEATRE COMPANY

Sydney Theatre Company shows brilliant Sydney theatre to the world and brings brilliant world theatre to Sydney.

Established in 1978 on Gadigal Country, Sydney Theatre Company is one of the world's largest, most vibrant, prolific and impactful not-for-profit theatre companies.

Situated near the waters of Sydney Harbour, the Company presents an annual season of productions and programs at our home venues, The Wharf Theatres and Roslyn Packer Theatre at Walsh Bay, and as a resident company of Sydney Opera House. Our annual season is curated by our current Artistic Director and Co-CEO, Mitchell Butel, who began his tenure in November 2024. The Company also regularly tours work, both nationally and internationally. Our work regularly plays to more than 400,000 audience members annually.

STC has launched and fostered the theatre careers of many of Australia's internationally renowned artists including Cate Blanchett, Wayne Blair, Toni Collette, Deborah Mailman, Tim Minchin and Hugo Weaving.



TE AHUREI TOI O TĀMAKI
AUCKLAND
ARTS FESTIVAL



Te Ahurei Toi o Tāmaki Auckland Arts Festival is a melting pot of shared experiences, whakaaro, live entertainment and kōrero every March.

Ko ngā mahinga toi whānui me te ahurea ki Tāmaki Makaurau o nāianei te pūmanawa o te Ahurei.

The Festival's lifeblood is arts and culture in contemporary Tāmaki Makaurau. We care deeply about celebrating artists and their kaupapa, serving the creatives and communities behind the works we present, honouring te reo and te ao Māori in all that we do, and contributing to a better city and society. That's us. Koia pū!

Every March you'll see a big reunion with our city's arts community alongside our mahi towards better accessibility and education opportunities for our

audiences. We're also passionate about the works we curate and our collaboration with the many people who make those experiences happen. We strive to celebrate with generosity; human connection and manaakitanga will always be at the heart of what we stand for.

When we're on, we're on a mission to make Auckland an amazing place to socialise and be entertained in. Whether you're discovering the city for the first time or rekindling your love for its hidden gems, we truly believe that the Festival has something for everyone.

18 unforgettable days and nights.
For the ❤️ of TĀMAKI MAKĀURAU.

Core funders

