

VINCENT RIVER

BY PHILIP RIDLEY



Grief is to want more.

Margaret Atwood

To censor nothing is an act of love.

Don Bachardy

THE
CURATORS

13 - 31 October 2020

Christ Church 9
Chippendall Street
Milton 4064

Vincent River was first performed at Hampstead Theatre, London on 6 September 2000.
The play was revived by Ros Povey for Old Vic Productions at the Trafalgar Studios, London on 30 October 2007.
By arrangement with Knight Hall Agency Ltd.

Welcome



Welcome to The Curators' Theatre and to our new home, Christ Church at 9 Chippendall Street, Milton. It's a special address, with a very special history. In our brief residency of this beautiful, richly-timbered, heritage-listed building, TCT has developed a deep sense of connection and belonging. This old church and its surrounds are of the finest order. Our ensemble has great hopes for the future. We hope that this space can be a hub for independent theatre artists to nurture craft, stay fit, and create works (new and old) that speak to our global twenty-first century

culture, and to our shared humanity. We hope that you as an audience will join us, support us, dialogue and grow with us.

So welcome! And, as *being welcoming* is one of our core values, we invite you to be at ease, to feel accepted, to walk with us through that intimate, dynamic, eclectic, electric experience that is the THEATRE.

The TCT Team

(Adrienne, Amanda, Helen, Libby, Lisa, Michael and Peter)

Acknowledgement of Country

The Curators' Theatre acknowledge the country on which we work, a place of age-old ceremonies of celebration, initiation and renewal.

We acknowledge the traditional custodians and caretakers of this land, the Turrbal and Jagera people as the first Australians, and pay respect to the Elders, past, present and emerging.

We honour all Aboriginal and Torres Strait Islander peoples and express gratitude to the artists, storytellers, painters, weavers, dancers and musicians of this ancient culture who have, through their endurance and creativity, inspired us.

About Us

TCT is a performance ensemble which aims to build a loyal and growing audience as well as a diverse body of work responsive to the demands of the global twenty-first century culture. TCT creates new and re-imagined work. Our aesthetic combines text-based theatre with highly theatrical scenography to create visually dynamic live performance. Co-founded by Michael Beh and Peter Crees in

2017, TCT has produced *Uncle Vanya* (Magda Artz), *The Quighting Time* (Anywhere Festival), *The Third Beauty* (Springhill Reservoir) and *Ghosts* (Red Hill). Core members include Michael Beh, Adrienne Costello, Peter Crees, Lisa Hickey, Amanda McErlean, Helen Strube, and Elizabeth Wherrett, with associate artists Warwick Comber, Rhumer Diball, Lauren Roche, Bethany Scott, and Patrick Shearer.

We value Courage + Boldness; Collaboration + Welcome; Authenticity + Diversity; Creativity + Inventiveness; Integrity + Respect in the performance-making process.

Core Committee and Founding Members:
Michael Beh, Adrienne Costello, Peter Crees, Lisa Hickey, Amanda McErlean, Helen Strube, and Elizabeth Wherrett

Attendance Information

Vincent River will run for approximately 95 minutes. There is no interval.

Warnings

This play contains adult themes with strong, coarse language and spoken references to sex and violence. Herbal cigarettes will be smoked during this performance.

Evacuation

In the unlikely event of a fire, please follow the ushers and leave the building in an orderly manner.

Social Distancing Notice

In this performance, the actors will not be socially distancing. COVID safe practices have been employed throughout the rehearsal period to avoid any risk of COVID transmission.

Snow in Madrid

*Softly, so casual,
Lovely, so light, so light,
The cruel sky lets fall
Something one does not fight.
How tenderly to crown
The brutal year
The clouds send something down
That one need not fear.
Men before perishing
See with unwounded eye
For once a gentle thing
Fall from the sky.*

- Joy Davidman

Synopsis

Vincent River is dead and seventeen-year-old Davey has been shadowing Anita since her son's death. A mother... a stranger... denials, lies, half-truths and shocking disclosures. The confrontation is brutal. Why is he so traumatised? Why has he been following her? Why is he so hungry for the details of Vincent's life?

Director's Notes

Whilst *Vincent River* was written by the incredible Philip Ridley in the late 1990s and is about the result of an LGBTQI hate crime, the play resonates on numerous levels. Its 2018 revival at the Trafalgar Studios on London's West End received an incredible response. The Curators' Theatre planned to stage the play in May. Obviously, that was delayed by the COVID-19 pandemic, and now, since COVID, the play has refracted and grown to mean even more.

Vincent River is a play about love, loss and hope. It is about being very, very real. It is about the most intense, the most vital, the most important relationships in our lives and, in this case, between a mother and a son, and between a son and his most true love. It is about connection; more specifically the

incredible depth of connection between people who are deeply intimate with each other. I think that in this COVID world where people have been isolated and have begun to fear human touch, exploring the power of inter-personal connection is even more powerful and important than ever before. It is a play for us all. It is a play for the times.

The play refracts how precious life is, teaching us that we should embrace our loved ones for who they are and for who they need to be. That we should hold people close and listen, honour and value all the good things that they are. That when people die they leave a profound memory and legacy that can grow exponentially in magnitude and meaning. That, in the end, hope can flicker like the smallest flame on the horizon and start the

process of making you whole again.

As a director, I try to create super-real characters that blister in the moment, that celebrate the theatricality of the medium whilst being honest, profound, dangerous, and gentle. I want to see the truth of life glimmer on stage, warts and all. As an audience member, that is what I think we all want to see — theatre that brings us to the edge of our seat, makes us laugh, cry, get angry, frightened, want to shout out, jump up, rush on to the stage and exclaim "yes" or "no" or "I understand, thank you for expressing what makes me human and enables me to become more whole, more present, more me".

I hope that you enjoy the experience that is The Curators' production of *Vincent River*.

Cast & Creatives

Anita	Amanda McErlean	Marketing Manager	Lauren Roche
Davey	Patrick Shearer	Marketing Support	Lisa Hickey Helen Strube
Director	Michael Beh	Production	
Set & Costume Design	Michael Beh	Photography	Naz Mulla
Lighting Design	Bethany Scott	VR Trailers & Videography	Wayne McPhee
Sound Design	Amanda McErlean Michael Beh	Website, Graphic Design & Ticketing	Peter Crees
Stage Manager	Elizabeth Wherrett	TCT COVID-19 Coordinator	Elizabeth Wherrett
Lighting & Sound Operator	Bethany Scott	Front of House Managers	Lisa Hickey Greg Scurr
Assistant to the Director	Douglas Hackett	Producers	Michael Beh Lisa Hickey Amanda McErlean Helen Strube Elizabeth Wherrett

Thanks to:

The entire team at Anglican Parish of Auchenflower, Milton: Rev'd Penny Jones, Amerson Stephenson, Kym Reid and Hilda Maclean.
George O'Farrell for his support.
Chris Goeldner for his assistance with technical production.
Our incredible FOH Volunteers.
Brett Doyle (Carpets); Villanova Players; Caron, Zoe and the team at Queensland Hairdressing.

Music Credits

Late Lament Written by: G. Edge / P. Knight Westminster Music Ltd. Administered by: Essex Music of Australia Pty Ltd

London Calling Written by: Topper Headon / Mick Jones / Paul Simonon / Joe Strummer Nineden Ltd. Administered by: Universal Music Publishing Pty Ltd and Wise Music Group

Lily The Pink Traditional arranged John Gorman, Michael McGear & Roger McGough Published by Campbell Connelly (Australia) Pty Ltd o/b/o Noel Gay Music Co Ltd By kind permission of Wise Music Group

Slip Into Something Written by: Mark Blackburn / Jason Hazeley / Ben Parker / Julius Waters / Frederick Karger / Robert Wells Imaem London Ltd, Universal Music Publishing MGB Ltd. Administered by: Universal Music Publishing Pty Ltd and Wise Music Group

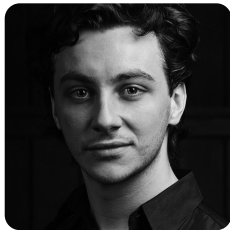
Amanda McErlean (Anita)



Vincent River marks Amanda's third role within a TCT production. She performed the role of Madame Voynitskaya in The Curators' production of *Uncle Vanya*. In 2017, Amanda co-created, produced and performed the solo role of Simone in *The Quighting Time* with TCT as part of the Anywhere Festival. She is also a founding member of The Curators' Theatre and part of the ensemble's core committee. As a proud member of MEAA since 2000, Amanda has performed in many roles across a range of media. Some performance credits include **Theatre: Make Theatre: Mortality and Polity** (Adelaide Fringe Festival and Brisbane season); **Emerge Project** and **Judith Wright Centre: Generation Pizza, Carbon Footprint Cabaret, Going Down** (Ten x Ten Squared), *Lexie Turns To Stone*, *Perfect 10*; **Improbable Theatre (UK)** and **Brisbane Festival: Sticky**; **Television: Slide** (Playmaker Media/Hoodlum). **Film: Rise, A Heartbeat Away** (dir. Gail Edwards), *Pipe Dream, Welcome to the Lucky Country* (dir. Peter Hegedus) **Training:** Amanda studied in the acting program (Advanced

Diploma in Performing Arts) TAFE Queensland - Southbank Campus. She has trained with master teachers and professional artists including Jean-Pierre Mignon, David Field, Scott Williams (Impulse Company), Margi Brown Ash, Andrea Moor and Steven Mitchell Wright. Amanda has attended NIDA Summer School (Sydney) and worked extensively at Chris Sommer's scene studio. **Awards:** Nominee Matilda Award – Best Emerging Artist.

Patrick Shearer (Davey)



This is Patrick's third production with The Curators' Theatre. Patrick Shearer has been acting and performing for the screen and stage since 2016. His most recent theatre roles include Dr Black and Jack Cobalt in the **Brisbane Immersive Ensemble** hit, *Cluedo! The Interactive Game*, as well as Puck in their immersive adaptation, *The Midsummer Carnival*. His earlier roles include Dan Kelly in **Ad Astra's** Matilda Award-winning production of *Kelly*, Osvald in **The Curators'** critically acclaimed *Ghosts*, and Juliet, Portia, Hermia, Ophelia and Witch in **The Curators'** spellbinding piece, *The Third Beauty, Shakespeare's Women*. Patrick's recent screen roles include Max Zoric on **ABC's** mystery series *Harrow* (*Hoodlum Entertainment and ABC Studios*), and Douglas in the AIFF20 (Australian Independent Film Festival) Jury Award-winning indie short, *Crack*. Other film credits include *The Wolves that Live in Skin and Space*, *A Girl Called Lola*, *Between a C**k and a Hard Place* and *Roommates*.

Patrick is currently preparing for the **4MBS** Shakespeare Festival's production of *A Midsummer Night's Dream* (dir. Eugene Gilfedder), in which he will reprise the role of that shrewd and knavish sprite, Puck.

Training: Patrick holds an Advanced Diploma in Acting for the Screen and Stage (The Performing Arts Conservatory, 2017). During that time he performed in *Romeo and Juliet* and Eric Bogosian's *SubUrbia*.

Michael Beh (Director / Designer)

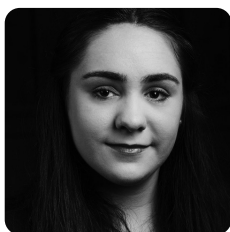


Michael works as a theatre director, producer, script adapter/writer, designer, scholar and educator. He has produced and directed over fifty-five productions within the professional, independent, university, education and youth arts sectors. Michael is co-founder of **The Curators' Theatre** and, since its inception, has adapted, designed and directed Henrik Ibsen's *Ghosts*, *The Third Beauty: Shakespeare's Women* and Chekhov's *Uncle Vanya*. He co-created and directed *The Quighting Time* (Anywhere Festival, 2017).

As a Fulbright Fellow, Michael studied in the MFA Graduate Directing Program in the acclaimed Drama Department at **Carnegie Mellon University** (USA) where he directed *Requiem*, *Love Child* and *Diving for Pearls*. He also worked as an assistant director on the **Moscow Arts Theatre School's** *Three Sisters* (CMU) and on **Queensland Theatre Company's** production of *Summer Rain* and *Diving for Pearls*.

Additionally, Michael has trained with Mike Alfreds, Augusto Boal, Diane Cilento, Anne Bogart, Jacqui Carroll and John Nobbs. He is also currently Artistic Director of The ARC Acting Studio.

Bethany Scott (Lighting Designer)



Beth Scott is an up-and-coming lighting designer and production artist. In 2019, she debuted her work for The Curators' Theatre, designing the lighting for Henrik Ibsen's *Ghosts*. This was followed by creating the lighting design and operating both lighting and sound for Phillip Ridley's *Vincent River*.

Beth is an alumna of the Bachelor of Fine Arts (Technical Production, Queensland University of Technology), a course that provides intensive training across multiple performing arts forms and technical disciplines. Since graduating, Beth has continued taking on multiple roles in the live theatre industry, including: 2018 - Assistant Stage Manager - **Sydney Festival** (Parramatta), Assistant Stage Manager - *Spinifex Gum* (**Sydney Festival** - Sydney Opera House) 2019 - Lighting Designer, *The Book of Mormon* (Queensland Performing Arts Centre); Technical Coordinator - **Brisbane Festival** (Treasury Brisbane Arcadia, a social/performance space); 2020 - Local Flyman, *Happy Prince* (**Australian Ballet**, QPAC) and *The Book of Mormon* (QPAC).

Elizabeth Wherrett (Stage Manager)



Elizabeth is a founding member of The Curators' Theatre and an actor who has now turned her talent to stage managing. Recent credits include *Vincent River* and Henrik Ibsen's *Ghosts*.

Elizabeth was also a producer on both productions and is Treasurer of The Curators' Theatre Management Committee. As an actor, Elizabeth worked extensively in Tasmania with the renowned **Salamanca Theatre Company** and several independent theatre companies in Tasmania including **Breadline Theatre Company**, **Illusion Circus**, **The Round Earth Company**, as well as the **Tasmanian State Theatre Company**. She was a founding member of **Zootango**.