

2018 ANNUAL REPORT

LETTERS



ARTISTIC DIR. / CEO / CAROLINE STACEY



“We invest in our artists – emerging, established, and late career. Whether writers, designers, performers or artists we are continually looking to create opportunities for work and the development of methodologies, craft, and aesthetics.”

From spellbinding tales to riotous acts and cult classics our 2018 year was crammed full of exquisite gems carefully crafted that left audiences rapt. Performance was brought to the stage with rich imagination, innovative spirit, daring approaches, and production excellence in a program designed to restore our financial position after the large-scale season and risks of 2017. And we did just that.

Highlighting our commitment to new Australian work 2018 began with the world premiere of the James Humberstone-Nigel Featherstone 75-minute gritty, song-filled chronicle *The Weight of Light*. Fearlessly addressing masculine identity now and giving voice to the personal impact of modern warfare its extended creative process cultivated artistic innovation, educational compositional tools, and virtuosic performances to critical and community acclaim. Teaming up with Goulburn Regional Conservatorium saw this work tour to Goulburn and Sydney and a recording completed.

The extraordinarily gifted PJ Williams received an acting performance of Poprischin in *Diary of a Madman*. Set on a stark industrial staircase to nowhere, delivered was a poignant, powerful, nuanced depiction of psychological destruction with a thrilling star turn from Lily Constantine, brilliant work from the creative team, and a deservedly sold-out season.

Then Martians invaded in our dystopian double-bill of classic texts, adapted for radio, performed out loud. *The War of the Worlds* followed by Emma Gibson’s adaptation of Randolph Stow’s *Tourmaline* saw a large ensemble debut at The Street in this gripping experience. Thrilling power play blurring fantasy and reality was *Venus in Fur* with the formidable team of artists acknowledged universally for a production brilliantly realised. Joanna Richards and Craig Alexander played with courage, style and energy within the sensory-popping world.

The spirit of collaboration continued as we joined with the Australian War Memorial to develop and produce *Epitaph* for the Armistice commemorative program. Australian playwright Ross Mueller created a compelling narrative underscoring the emotional struggle for Australian families at the end of the First World War as they faced the task of writing an epitaph for their loved ones buried in foreign lands. Actor Kristian Jenkins performs the work regularly in the Memorial’s galleries to people from all over the globe.

Creating work is central to our mission and playwright-director David Atfield zeroed in on the impact of deception and ambition in high level Australian politics in his sharply etched play *Exclusion* premiering to enthusiastic audiences as part of Canberra’s SpringOut PRIDE Festival. And we wrapped up 2018 with our next gen production of *Revolt She Said, Revolt Again* in an uncompromising frank discourse on sex and violence. Director Karla Conway achieved strong committed performances from her ensemble cast, the culmination of a year spent in our pre-professional program as an essential step to professional careers. International works *Beloved Muse* (Austria) and *Tao Po – Is Anybody Home?* (Philippines) brought two exceptional artists into our sphere and continued our commitment to presenting non-English language works.

Productions are rightly highlighted but it is the forging of new work that gives the strength to Canberra’s voice nationally. The Hive writing program saw eighteen writers, from emerging to mid-career, work with dramaturg Peter Matheson to develop their writing and plays. Works by Christopher Samuel Carroll, Tom Davis, and David Cole were selected for creative developments as part of our very popular First Seen with textless sound-driven work *Icarus* selected to kick off 2019. And singers Ben Connor and Sonia Anfiloff took up residence to develop a new music work.

Contemporary music is all part of The Street experience and saw us immersed in diverse aural worlds traversing UK sax provocateur Yolanda Brown to flute innovator Jane Rutter and Bangladesh-Australia intercultural ensemble The Three Seas with their intoxicating fusion of traditional Baul, jazz, and rock. And Canberrans Alex Stuart, Julia Johnson, and Boroky all album launched again! Comedy was a barrel of laughs from Canberra’s home grown massive festival in March boasting record numbers to fun fundraiser CanBRA Gala in October and every form of comedian inbetween. Canberra Unscripted delivered four of ACT’s most innovative unscripted companies and Clif dialled up, after a decade of work, their last festival with a dizzying line-up of international guests. We were delighted to support numerous independent artists through our Latitude 35° and Master It programs; invite conversations between audiences, artists, and specialists through Meet The Maker; and support community initiatives from Canberra Dance Theatre, Fresh Funk and Elevate through our Connect program.

The Street broke barriers and crossed borders in 2018 through touring projects and partnerships. Reflecting on the year, we reflect on the many individuals and organisations who enable us to achieve such goals. We are deeply grateful for the generous assistance of the ACT Government who continue to be an invaluable public partner and we acknowledge the funding and support received. I thank the Chief Minister Andrew Barr, MLA Gordon Ramsay Minister of the Arts, and the excellent team at artsACT with special mention to Robert Piani, Jenny Spear, Libby Gordon, and Jacqui Vardos for working with us in the best possible ways. I would also like to thank our passionate patrons and supporters whose generous giving enabled The Street to achieve so much artistically in 2018. This generous support enables us to be artistic incubator and bespoke production house telling Canberra-made stories and growing our performance sector.

When you come to The Street you are greeted by smiling men and women, in black wanting to show you to your seat and encouraging you to enjoy the show. These are our volunteer ushers and they support the company. We could not do what we do without them and offer a huge thank you. And to the staff of the As You Like It café much applause for keeping all who visit watered, fed and relaxed.

My thanks also to chairs Colin Neave OAM and Jamie Hladky and the board for their confident stewardship of The Street Theatre enterprise. The Street board is a group of well-credentialed, experienced and respected leaders who give their time to ensure The Street is a great place to work and play. Our thanks to you all for keeping watch over The Street journey and providing guidance.

Equally, I acknowledge, praise and commend all of The Street team, who are passionate about what they do, and give generously of their talents to ensure that the customer experience is always the best it can be. I say bravo to the actors, designers, directors, musicians, technicians, stage managers, builders, theatre-makers who share their immense talents and are committed to telling great stories that reflect humanity, provoke and invigorate, delight and amuse with a uniquely Canberra sensibility.

As the curtain comes down 2018 has proved to be one of small delights strung together with artistry and we offer a grateful thanks for the contributions of so many.

Caroline Stacey
Artistic Director/CEO

CHAIR / JAMIE HLADKY



I'm pleased to offer a few words on behalf of the Board as part of The Street's 2018 Annual Report. What a fun year! Looking back at my own ticket stubs, it's hard to believe that so many of my all-time favourite Street productions were all in just year.

2018 was a commercially successful and creatively fulfilling year for The Street. A number of challenges occurring in late 2017 had led to a budget deficit for that year, and it was necessary to use a portion of reserve accumulated over prior years. In order to replenish this reserve, 2018 saw a smaller and more contained program than 2017, which diligently and responsibly delivered a strong surplus as planned.

That's definitely not to say that 2018 was a lesser program. Erotic charge, futurist dystopias, war, loss and laughter, gender, power, and a screaming rage of madness. Street productions included *Tourmaline + The War of the Worlds*, *Diary of a Madman* and *Venus in Fur*. A year of successful partnerships and collaboration gave us *Epitaph* (with the Australian War Memorial) and *The Weight of Light* (with the Goulburn Regional Conservatorium), both works performed outside the doors of The Street. Two other touring works (*Tao Po*, *Beloved Muse*) were delivered, the program of contemporary music performances had a strong run and the Canberra Comedy Festival saw 24 performances across both venues at 90% capacities.

The support base remains strong and we thank the ACT Government, whose core funding provides a significant portion of our income, critical to the operation of The Street. The engagement, responsiveness and assistance of the artsACT team is also appreciated and acknowledged. We're extremely grateful for the assistance of our corporate, other government and community partners – and those who have donated personally for their generous financial support, including Michael Adena, Joanne Daly and Colin Neave. These strong advocates all encourage and enthuse this organisation to continue.

A number of changes occurred in the Stagemaster Inc Board during 2018. We said goodbye to our President and Chair, Colin Neave OAM, to whom we are indebted for years of oversight, clarity and leadership. The Board gave a fond farewell to our friend, long-standing member Alisa Taylor, grateful for her 5+ years of kindness, direction and practical advice. In turn we welcomed new members Kirsty Easdale and Mark Craswell.

Thank you to the incredible Front of House and customer service team, technical staff, and the fabulous Street volunteers – together you are the smiling face of this theatre, this place and this company; the important first connection with our visitors and audience. Most importantly, thank you Caroline and Dean – you did it! Another wonderful year, carefully executed and hard-won. Your unending passion, love and dedication for theatre are genuinely inspirational. Take a moment to reflect and consider the huge amount of work that is produced, advertised, ticketed, presented and introduced by such a small group of people. It is special because of all of you. Well done.

A handwritten signature in red ink that reads "J Hladky".

Jamie Hladky
Chair, The Street Theatre





PRODUCTIONS



THE WEIGHT OF LIGHT

COMPOSED BY JAMES HUMBERSTONE,
LIBRETTO BY NIGEL FEATHERSTONE

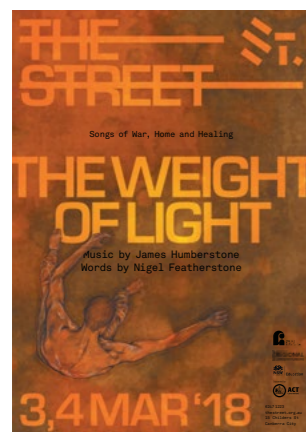
A co-production with Goulburn Regional Conservatorium

****WORLD PREMIERE****



DIARY OF A MADMAN

ADAPTED FOR THE STAGE
BY DAVID HOLMAN



PRODUCTION

Director:
Caroline Stacey
Music Director:
Alan Hicks

Set and Costume Designer:

Imogen Keen

Lighting Designer/Operator:

Linda Buck

Stage Manager:

Anni Wawrzynozak

Set Construction:

Stephen Crossley
Imogen Keen

CAST

The Soldier
Michael Lampard
Pianist
Alan Hicks

SEASON

3, 4 & 10 March 2018

Performances: 5

Sydney Season – 27 & 28 July 2018

Sydney Conservatorium of Music

Free Education kit created for NSW Schools

Recorded by Tall Poppies label
July 2018 for release in 2019
Canberra Critics Circle Award Winner

“The Weight of Light is a gem of piece, combining the performance rhythms of a song cycle with the force of theatre.”

CANBERRA TIMES

“This was a powerful and stunning presentation. Quite ably carried off by just one singer and supreme accompanist.”

GOULBURN POST



PRODUCTION

Director:
Caroline Stacey

Set and Costume Designer:

Imogen Keen

Lighting Designer:

Niklas Pajanti

Sound Designer:

Seth Edwards-Ellis

Finnish Accent Coach:

Jon Järviniemi

Russian Accent Coach:

Elena Grigorieva

Movement Coach:

Emma Strapps

Stage Manager:

Angharad Lindley

Sound Operator:

Seth Edwards-Ellis

Lighting Technician:

William Malam

Set Construction:

Rovera Scaffolding, Stephen Crossley, Imogen Keen

CAST

Askentii Poprischin

PJ Williams

Tuovi/Sophia/Tatiana

Lily Constantine

SEASON

1–16 June 2018

Performances: 14

Meet The Makers

ADF Intensive

This is my Brave Tipping Point Forum

Canberra Critics Circle Award Winner

“Williams gives us the most exhaustively committed, inventive and varied two hours I can remember having seen in a Canberra-based production: his emotional and physical scope seems boundless – and Lily Constantine supports with superb linguistic skills and comic timing.”

CITY NEWS

“The Street’s production is ultimately the finest local production that you are likely to see and one that will linger and haunt for a long time to come.”

CANBERRA TIMES

Patrons:
The Street Supporters

LITERARY OUT LOUD → THE WAR OF THE WORLDS

BY HOWARD E KOCH



TOURMALINE

ADAPTED BY EMMA GIBSON
FROM THE NOVEL BY
RANDOLPH STOW
WORLD PREMIERE



PRODUCTION

Director:
PJ Williams
Set and Costume Designer:
Tiffany Abbott
Lighting Designer:
Linda Buck
Sound Designer:
Kyle Sheedy
Accent Coach:
Dianna Nixon
Stage Manager:
Anni Wawrzyniczak
Stage Assistant:
William Malam
Stage Crew:
Seth Edwards-Ellis
William Malam
Kyle Sheedy

CAST

Craig Alexander
Christopher Samuel Carroll
Ylaria Rogers
Martin Searles
Cameron Thomas

"Watching the actors in this production performing the play in a recording studio with complex sound effects created live is quite absorbing and the direction by PJ Williams is excellent."

CANBERRA CRITICS CIRCLE

PRODUCTION

Director:
Adam Broinowski
Design:
Tiffany Abbott
Lighting Design:
Linda Buck
Sound Design:
Kyle Sheedy
Stage Manager:
Anni Wawrzyniczak
Stage Assistant:
William Malam
Stage Crew:
Seth Edwards-Ellis
Willima Malam
Kyle Sheedy

CAST

Craig Alexander
Breanna Barker
Christopher Samuel Carroll
Martin Searles
Cameron Thomas

SEASON

7—8 July 2018
Performances: 2
Meet The Makers

"Fine production values to enrich the atmosphere and engage our imaginations. There's good acting by the ensemble cast, and its well- directed by Adam Broinowski."

CANBERRA CRITICS CIRCLE

VENUS IN FUR

BY DAVID IVES

“The play moves through beautifully timed emotional crescendos followed by crushing, tense silences, balancing rage and humiliation with desire in a battle for dominance. Again, Ms Stacey and The Street have created a fascinating, well-crafted surreal thriller.”

STAGE WHISPERS



PRODUCTION

Director:

Caroline Stacey

Set and Costume Designer:

Imogen Keen

Lighting Designer:

Verity Hampson

Sound Designer:

Kyle Sheedy

Movement Coach:

Emma Strapps

Voice Coach:

Dianna Nixon

Stage Manager/Lighting

Operator:

Angharad Lindley

Sound Operator:

Seth Edwards-Ellis

Set Construction:

Stephen Crossley

Imogen Keen

Production Technicians:

Jed Buchanan

Seth Edwards-Ellis

William Malam

CAST

Thomas

Craig Alexander

Vanda

Joanna Richards

SEASON

22 Aug—2 Sep 2018

Performances: 10

Meet The Makers

ADF Intensive

Canberra Critics Circle Award

Winner

“Every aspect of The Street Theatre’s production is brilliantly realized. This is a formidable team of artists, who have created an unmissable theatrical tour de force at The Street.”

CANBERRA CRITICS CIRCLE

Patrons:
The Street Supporters

EPITAPH

BY ROSS MUELLER

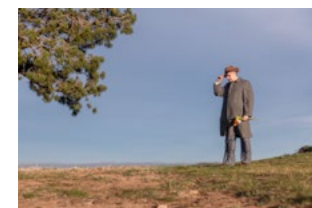
A CO-PRODUCTION WITH THE AUSTRALIAN WAR MEMORIAL

WORLD PREMIERE



EXCLUSION

BY DAVID ATFIELD



PRODUCTION

Director:

Shelly Higgs

Set and Costume Designer:

Tiffany Abbott

Sound Designer:

Kimmo Vennonen

CAST

Frank/Mother/Bluey

Kristian Jenkins

SEASON

Australian War Memorial

11 October 2018—June 2020

Meet The Makers

"It's been a great journey on this play. I'm very proud of the text and so pleased that I got to work with you and the team at The Street. The development process has been first rate. I've always felt supported by the company and a writer cannot ask for anything more."

MUELLER, PLAYWRIGHT

"In my view "Epitaph" is very nearly perfect – a little gem. It was delicately handled and avoided swashbuckling jingoism, a simple and refined piece of writing and performance."

CITY NEWS

"The way in which Kristian brought the very sad story to life was incredible. Epitaph is a wonderfully moving and poignant story."

AWM PATRON



PRODUCTION

Director:

David Atfield

Set and Costume Designer:

Imogen Keen

Lighting Designer:

Hartley T A Kemp

Sound Designer/Operator:

James Tighe

Stage Manager:

Angharad Lindley

Lighting Operator:

Jed Buchanan

Set Construction:

Stephen Crossley

Imogen Keen

Technical Crew:

Jed Buchanan

Seth Edwards-Ellis

CAST

Jasper Ferrier

Craig Alexander

Caroline Connor

Tracy Bourne

Craig Morrow

Ethan Gibson

Jacinta Ferrier

Victoria Hopkins

Michael Connor

Michael Sparks

SEASON

9—17 November 2018

Performances: 7

Meet The Makers

ADF Intensive

"There's a great honesty to the production which comes from the matter-of-fact treatment of the characters' intimacy, of which the nakedness and depictions of sex are a natural and important part. The sensitive handling of relationships makes this play quite beautiful."

STAGE WHISPERS

"A somewhat melancholy comedy which a fine cast tackles with sensitivity and humour. Alexander nails Jasper's selfish failure to recognise his own nature. Hopkins is deeply believable as the pragmatic Jacinta."

CANBERRA TIMES



Supported by



REVOLT. SHE SAID. REVOLT AGAIN.

BY ALICE BIRCH



PRODUCTION

Director:

Karla Conway

Set Designer:

Karla Conway & Samantha Pickering

Set Realisation:

Imogen Keen

Costume Designer:

Fiona Victoria Hopkins

Lighting Designer:

Jed Buchanan

Sound Designer:

Kimmo Vennonen

Stage Manager:

Daniel Berthon

Lighting & Sound Operator:

William Malam

CAST

Damon Baudin

Bronte Forrester

Ash Hamilton-Smith

Hiyab Kerr

Hayden Splitt

Anneka van der Velde

SEASON

28 November—1 December

2018

Performances: 4

"Riveting, unapologetic theatre, played out by a youthful, passionate and committed company of artists dedicated to their art and their cause."

CANBERRA TIMES

"The cast are uniformly excellent in a play that demands a high level of language and physical acting skills as well as split-second timing."

CITY NEWS

NATIONAL/INTERNATIONAL TOURING WORK →

Diversity, access, and social inclusion are the core of the world we want to represent.

The Street looks to undertake initiatives each year designed to build and/or consolidate specific audiences and more specifically to grow our database which requires constant work and focus as well as The Street brand through acting as a receiving house for acclaimed performers who have created work of excellence in specific genres, across artforms, cultures, some innovative in form, others with provocative content.

Artistic exchange between visiting artists and ACT-based artists as well as the mentoring of ACT developing artists adds value to the projects as does the connections forged amongst artists. From a professional development perspective it provides artswriters and creatives opportunities to extend and grow their capacities and benchmark their work to national standards.

Finally, the presentation of boutique national and international small to medium scaled work and artists contribute significantly to the local and national profile of The Street.

BELOVED MUSE (AUSTRIA)

BY PENNY BLACK



TAO PO — IS ANYBODY HOME? (PHILIPPINES)

BY MAYNARD MANANSALA



PRODUCTION

Director:
Heidelinde Leutgöb

Lighting Designer:
Jed Buchanan

Stage Manager/Lighting

Operator:
William Malam

Technical Crew:
Jed Buchanan
William Malam

CAST

Emilie Flöge
Maxi Blaha
Music Director and Bass
Georg Buxhofer

Performed in English and German

SEASON

13—16 September 2018
Performances: 4
Meet The Makers

“The staging and lighting are spare and quietly atmospheric and Buxhofer’s accompaniment constantly supports. Blaha carries the role and the clothes with a lovely humour and authority. It’s an utterly elegant and passionate production of a piece that does not fall into the trap of trying to explain all.”

CANBERRA TIMES



PRODUCTION

Director:
Ed Lacson, Jr.

Lighting Designer:
Dean Ellis

Stage Manager/Sound

Operator:
Patricia Gascon

Lighting Operator:
William Malam

Technical Crew:
William Malam

CAST

Juana Change
Mae Paneer

TAO PO is performed in Filipino with English subtitles.

SEASON

23 September 2018
Performances: 2
Workshop
Meet The Makers
Towards Non-Violence and Peace Theatre Workshop

“Filipina political satirist and stand-up comedienne Mae Paneer left the audience dumbstruck by her close-up and personal portrayal of victims and one perpetrator of what all Filipinos know as “EJK” – Extra Judicial Killings. The Street should be applauded for supporting the organisation, Australian for Philippine Human Rights, which brought this play and a series of theatre workshops to town.”

CITY NEWS

CONTEMPORARY MUSIC PROGRAM

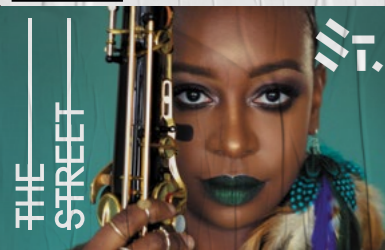
COMEDY AT THE STREET



↑ Live Music Book Now ↓
FOURPLAY
 TUE 5 JUN
 7.30PM



↑ Live Music Book Now ↓
JOSEPH TAWADROS TRIO
 18 MAY
 7.30PM



↑ Live Music Book Now ↓
YolanDA BROWN (UK)
 8 MAR
 7.30PM



↑ Live Music Book Now ↓
ALEX STUART QUINTET
 SAT 20 OCT
 8PM



↑ Live Music Book Now ↓
LIOR+PAUL GRABOWSKY
 16 MAR
 8PM



↑ Live Music Book Now ↓
HARRY MANX (CAN)
 14 MAR
 7.30PM



Our series of one-off contemporary music events mixes up audiences, extends industry relationships and connections, and contributes to the profile of The Street as a multi-arts live performance space in Canberra.

UK saxophonist Yolanda Brown, Canadian blues- folk-Hindustani musician Harry Manx, Spanish-Australian combo Guitarra Flamenca, international cross-cultural musical project fusing modern jazz with West Bengali folk music The Three Seas, Yolngu artist Gawurra, and Canberra-grown Paris-based Alex Stuart Quintet all continued our celebration of culturally diverse musicians fusing musical forms.

In March 2018 Boroky launched his first album supported by Happy Axe and Pleased to Jive You kicking off our local indie music program followed by Julia Johnson, Marston & Barrett, Tangents, and Harmony. Through 2018 we had a feast of much loved Australian musicians including The Whitlams, James Reyne, Jan Preston, Lior, Paul Grabowsky, Karin Shaupp & Umberto Clerici, and Joseph Tawadros.

From September to November 2018 flautist Jane Rutter crafted a highly popular twilight series Salon at The Street mixing music, conversation, and activating an invigorating exchange of ideas. And Street regulars The Idea of North, The Song Company, Canberra Wind Symphony and Groove Warehouse kept us all happy with their innovative music programs.



The 2018 Canberra Comedy Festival at The Street was filled with treats, tipples and titters plus roars of laughter.

The program featured 21 shows from around the globe in three different venues with five ACT-based shows performing to capacity crowds. Favourites Clean Comedy and Raw Comedy Finals continued to draw all-ages crowds and Shit-Faced Shakespeare brought a new spin to the Bard! Urzila Carlson led the charge of outstanding funny women, Mark Swivel brought a healthy dose of political satire, and Auntie Donna premiered their award-winning show.

And The Street continued to attract a steady stream of comedians from international acts like Doug Stanhope and Jonathan Pie to Australian acts like Titus O'Reilly as well as providing support for the November community fundraiser Canbra Comedy Gala where Canberra's finest comedians donned a bra in solidarity against sexual and gender based violence in our community. 17—25 March.



↑ Live Comedy Book Now ↓
DOUG STANHOPE
 10 APR
 7.30PM

PRODUCTION

Production Team

Tim Duck
 David Graham
 James Stevenson

Lighting Design/Operation

Linda Buck
 William Malam
 PJ Williams

Stage Managers

Dean Ellis
 Anni Doyle Wawrynczak

Sound Engineers

Kimmo Vennonen
 Kyle Sheedy

Production Crew

Ben Harris
 Stephen Rose
 Kyle Sheedy



ARTISTIC DEVELOPMENT

FIRST SEEN: NEW WORKS IN PROGRESS

FIRST SEEN offers playwrights/theatre-makers the opportunity to collaborate with a creative team for up to two weeks, to further develop their work through intensive practical investigation.

The development culminates with a public showing. By sharing their thoughts with the creative teams audiences help assist us progress the works to production stage.

ICARUS By Christopher Samuel Carroll

PRODUCTION
Sound Designer/Operator:
Kimmo Vennonen

CAST
Man
Christopher Samuel Carroll

Public Showing: 22 April 2018

A wordless play loosely based on the true story of a refugee's journey from Mozambique to the UK., stowed away in the landing gear of a plane, before falling to his death on a street in a quiet and unassuming London suburb.



SHERPAS By Tom Davis

PRODUCTION
Director:
barb barnett
Dramaturg:
Peter Matheson

CAST
Georgia
Tracey Bourne
Malcolm
Christopher Samuel Carroll
Siouxie
Isha Menon
Tim
Dylan Van Den Berg

Public Showing: 16 June 2018

A political satire centered around the July 2017 G20 in Hamburg, and Georgia, an Australian senior Foreign Affairs official who drinks too much, falls in and out of love, has a breakdown, sings 99 Luftballons a lot, and tries to destroy the foundations of the global economic order.



IRENE'S WISH By David Cole

PRODUCTION
Director:
Dene Kermond
Dramaturg:
Shelly Higgs

CAST
Stuart
Christopher Samuel Carroll
Julie
Lily Constantine
Alf
James Scott
Irene
Zsuzsi Sobolsay

Public Showing: 15 July 2018

Strong dialogue, mystery and morals come into play when a difficult, elderly woman with terminal cancer is paired with a carer, in whom she develops trust. It is a meeting that will irrevocably alter both of their lives.

New Work In Progress 2018



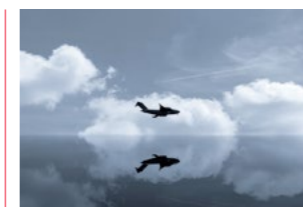
MONKEY MADNESS By Jim McGrath

PRODUCTION
Director:
Adam Broinowski
Design:
Tiffany Abbott
Sound Design:
Natsuko Yatsumo

CAST
Monkey
Rob De Fries
Hiro
Heidi Silberman
Various
Cameron Thomas

Workshop April 2018
Public Showing:
13 April 2018

The world is out of balance. Could a 15 year old boy, a 500 year old story or a 5000 year old stone monkey possibly have the solution? A darkly comic sequel to the legendary Chinese story Journey to the West.



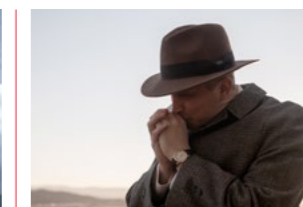
FLIGHT MEMORY By Sandra France and Alana Valentine

PRODUCTION
Director:
Caroline Stacey
Music Director:
Sandra France
Dramaturg/Writer:
Alana Valentine
Stage Manager:
Angharad Lindley

CAST
Tobias Cole
Leisa Keen
Michelle Nicolle

Workshops: April 2018

A song cycle using the life of Australian engineering genius David Warren and his flight voice recorder to explore the musical confluence of memory, grief, technology and creativity in the context of Australian defence science and persistent parochial indifference.



EPITAPH By Ross Mueller

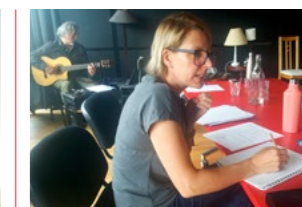
PRODUCTION
Director:
Shelly Higgs
Design:
Tiffany Abbott

CAST
Frank/Mother/Bluey
Kristian Jenkins

Workshops June 2018 & September 2018
Public Showing:
8 October 2018

Epitaph tells the story of Frank, a returned serviceman, who finds himself in a kitchen in Ballarat, helping a mother named Maggie write an epitaph for her young son 'Bluey'. It captures the emotional and intellectual challenges for those left behind trying to capture the life of a loved one in under 66 characters.

A partnership between the Australian War Memorial and The Street has guided the creation of this new museum theatre work. Epitaph captures the emotional struggle for Australian families at the end of the First World War as they faced the task of writing an epitaph for their loved ones buried in foreign lands - creating a connection to a place where the memory of a particular individual can be recalled and kept alive across time.



SHEILA By Tracy Bourne

PRODUCTION
Director/Dramaturg:
Katie Hawthorne
Music Director:
Jorge Bontes

CAST
Clare Moss
Isha Menon
Christopher Samuel Carroll
Jett Chudleigh
Ylaria Rogers
Musician
Jorge Bontes

Workshop December 2018
Public Showing:
18 December 2018

In 1975, Englishwoman Dr Sheila Cassidy was arrested and brutally tortured by the Chilean secret police (DINA) during the early days of the Pinochet regime. Her experiences in the prison system, living alongside women who were prepared to sacrifice their lives for their country, challenged and ultimately transformed her view of herself and what it is to be a "good person". Sheila is a play about the female experience of political resistance and solidarity.



THE HIVE

The Hive is The Street Theatre's script/performance development program. In the search for contemporary regional and Australian writers, The Street has developed a place for the gathering of theatrical ideas and minds to challenge their skillset and provide fertile ground for Canberra to develop a distinctive and strong voice.

The Hive supports live performance writing in the ACT through providing access to a leading professional dramaturg and a range of theatre resources. The Hive was led in 2018 by dramaturg Peter Matheson.



THE PLAYWRITE SESSIONS

The PlayWrite Sessions keeps playwrights connected and communicating about their work.

In 2018, The Street offered three facilitated sessions led by theatre director/dramaturg Gin Savage for playwrights to connect with fellow writers, share work and ideas in a space that is both creative and supportive. March, July, November 2018.



RESIDENT STREET

Resident Street fosters personal vision, investigation, and experimentation for established Australasian performance-makers. The residency provides artists with: time and space for a dedicated creative development with a fully salaried residency allowing them to develop a project, test ideas or explore collaborations.

Artists in Residence

Sonia Anfiloff, Ben Connor

Sonia and Ben collaborated on a new work with Emma Gibson (writer) and Joshua McHugh (composer). The residency culminated in a public showing of the first 25mins of the work played out by the two actors Ylaria Rogers and Christopher Samuel Carroll with Sonia and Ben as the singers. July 2018



LATITUDE 35°

The Street plays a crucial role in the theatre/live performance sector, providing opportunities to a range of independent artists including access to space. Through the course of 2018 usage ranged from auditions to filmshoots, rehearsals, workshops, forums, literary events, and creative development activity. Free access to space valued at over \$12,000 was provided. In 2018, artists and companies supported included: Australian Impulse Company, Canberra Comedy Festival; Canberra Dance Theatre, Canberra Wind Symphony; Charles Sturt University Drama Department, Craft ACT, Handel in the Theatre; Impro ACT; Rebus Theatre; Starlight Foundation Performers; Short & Sweet Festival; Young Women in Jazz; Canberra Unscripted companies – Chrysalis Theatre, BnC Theatre, Lightbulb Improv, and Alchemist Improvisation, also;

Christopher Samuel Carroll for the development of *Icarus*

Emma Strapps of Social Repair Service for the development of *Too Soon to Tell*

Marianne Mettes for the development of a new puppetry work

Ali Clinch for the development of a new theatre work

Sandra France for the development of *Flight Memory*

Jess Green for development and filming of a music video



DEVELOPMENT →

THE STREET PRE-PROFESSIONAL PROGRAM

BUILDING THE NEXT GENERATION OF CREATIVE PRACTITIONERS

In 2018 The Street established an intensive ensemble training and production program for the development of pre-professional actors (18 - 25yrs) in the ACT providing an opportunity to develop potential and nurture performance skills through practical experience.

Company Members
Anneka van der Velde
Ash Hamilton-Smith
Bronte Forrester
Damon Baudin
Daniel Berthon
Hannah Bennett
Hayden Splitt
Hiyab Kerr

Led by renowned theatre-maker Karla Conway company members were offered opportunities to embed themselves in the life of The Street's creative and artistic program for the year, including access to First Seen, professional masterclasses, secondments and observation of professional production rehearsals and creative teams in action.

2018 saw The Street Company tackle Alice Birch's explosive detonation of language *Revolt. She Said. Revolt Again* garnering critical acclaim in a work uniformly described as eye-opening, impressive and energising.



MASTER IT

This program involves artist development initiatives with leading practitioners designed to extend artistic practice; facilitate exposure to new processes and ideas, and build performance-making knowledge.

A number of opportunities were offered including: Act On Impulse Meisner Workshop Led by renowned UK-based teacher, director and Meisner specialist Artistic Director Scott Williams. This actor-focused course provided practical and reliable Meisner-based technique to solve the immediate needs of today's actor – connecting to emotional truth, easy access for multiple takes and long theatrical runs and the maintenance of mental and emotional wellbeing.
3—7 July 2018

Introduction to Image Theatre and Forum Theatre

For theatre-makers interested in social change a unique approach to using the body and the stage to analyse social issues and solve real problems.

Facilitators
Robin Davidson & Ali Clinch
16—17 June 2018

INITIATE / PARTICIPATE / CONNECT

INITIATE

Initiate is our specialist program featuring a series of annual and one-off themed events facilitating the examination of a theme or art form in depth through a combination of genres or disciplines such as music, dance theatre, talk.

Canberra Unscripted Festival 2018 10-12 August 2018

A micro-festival of unscripted theatre from leading ACT-based unscripted theatre companies Chrysalis Theatre, B&C Theatre, Lightbulb Impro, and Alchemist Improvisation featuring improvised music, comedy and genre shows.

Canberra International Improvisation Festival 2018 4-10 December 2018

Canberra International Improvisation Festival is an international festival of unscripted theatre arts, and brought together over 90 improvisers from around the globe. Led by Artistic Director Nick Byrne the festival included theatre shows, workshops and convention sessions. The 2018 guest list included; Gosia Rozalska (Poland), Manuel Speck (Germany), Jonathan Briden (NZ), Jonathan Pitts (USA), Lai Chen Te (Taiwan), Laura Doorneweerd (The Netherlands), Billy Kissa (Greece), Stephen Davidson (UK), Rahel Otsa (Estonia), Gael Perry (France).

PARTICIPATE

Our participatory programs provided theatre-goers a chance to magnify their experience. We delivered a series of live discussion forums and pre and post-show briefings to spark further conversation and to prompt audiences to probe the themes, questions and ideas presented in our 2018 season.

Meet the Makers: Humberstone & Featherstone 4 & 10 March 2018

Meet the Makers: Stacey, Williams & Constantine 10 June 2018

In Conversation: The Tipping Point 12 June 2018

Meet the Makers: Emma Gibson 8 July 2018

Meet the Makers: Caroline Stacey 21 August 2018

Meet The Makers: Maxi Blaha 16 September 2018

Meet The Makers: Theatre for Social Change 23 September 2018

Meet the Makers: David Atfield 11 November 2018

CONNECT

The connect elements of the program are concerned with building strategic relationships with stakeholders, networks and markets that support the business of developing, producing and presenting the performing arts. 11 events took place in 2018 including three workshops delivered by MEAA on: workers rights in the entertainment industry; supporting a better independent theatre sector in the ACT; and access and representation for diverse artists in the ACT on stage and screen.

Community Partnerships

The Street supports community organisations through to Diplomatic missions providing access to The Street, our programs, experience in attending theatre and supporting the making of performance work with dance in focus in 2018. July saw Elevate Academy bring over 70 creative young people together in an event with Timomatic. October brought Fresh Funk, Canberra's first urban dance and choreographic development program, celebrating eighteen years of community cultural development with a special showcase performance involving over 100 participants. Under the direction of Artistic Director Jacqui Simmonds Canberra Dance Theatre marked forty years in Canberra in a program involving over 160 participants featuring work from former artists such as Stephanie Burrige, Patrick Harding-Irmer, and Anca Frankenhaeuser.





ABOUT THE STREET

BOARD OF DIRECTORS

STAFF

THE BOARD MEMBERS

Colin Neave OAM
(until May)
Commencement
2015
Meetings attended
3/6

Jamie Hladky
(from June)
Commencement
2014
Meetings attended
4/6

Alisa Taylor
(until August)
Commencement
2013
Meetings attended
4/6

Henry Kazar
Commencement
2016
Meetings attended
4/6

Ann Bounds
Commencement
2017
Meetings attended
5/6

Mark Craswell
(from December)
Commencement
2018
Meetings attended
1/6

Kirsty Easdale
(from May)
Commencement
2018
Meetings attended
4/6

Beverly Hart
Commencement
2014
Meetings attended
5/6

Jamie Hladky
Commencement
2014
Meetings attended
1/6

Led by Chair Jamie Hladky The Street Board of Directors oversees the strategic leadership and financial management of the company. In addition to championing the company and its work, the Board is responsible for advising on strategic direction, as well as being advocates to government, philanthropic and private sector stakeholders. The Board meets six times a year and in compliance with the Australia Council's Essential Governance Practices for Arts Organisations, the Board's functions are guided by a board plan with established policies for governance, confidentiality, conflict of interest and code of conduct. In 2018, key governance milestones included:

In 2018, key governance milestones included:
— Resignation of Colin Neave OAM and subsequent appointment of Jamie Hladky;
— Resignation of Alisa Taylor and subsequent appointment of Kirsty Easdale and Mark Craswell
— Oversight and approval of financial reporting through the Finance and Governance subcommittee;
— Active engagement in fundraising with a particular focus on supporting the development of new work

Chair Colin Neave OAM departed the board and moved into a donations trustee position. We thank Colin for his astute leadership of the board and company and contribution to The Street over the last four years. Employment and Industrial Relations Lawyer Kirsty Easdale joined the board replacing our long serving lawyer Alisa Taylor who left to have her first baby and having provided an outstanding level of service to The Street. And in December, Mark Craswell, director of Stewart Architecture, one of Canberra's leading architectural firms, joined the board. Mark has extensive experience in the architectural profession and is an accomplished Architect with a long association with The Street through his work leading the design and build of The Street Theatre extension through 2012-2014. He brings business acumen combined with design and urban strategy knowledge to the Board.

STAFF

Caroline Stacey
Artistic Director/CEO

Dean Ellis
Executive Producer

Ketura Budd
Ticketing and FOH Customer Service

Su Hodge
Publicity

Linda Buck (until June)
Production Co-ordinator

Peter Matheson
Dramaturg-in-Residence

Shelly Higgs
First Seen Coordinator

Karla Conway
Pre-Professional Program

Successful Alliances
Financial Services

DAMS
Media/Graphic Design

Shelly Higgs
Production Photography

Scott Holgate
Videographer

FRONT OF HOUSE

Daniel Berthon
Ketura Budd
Logan Craswell
Pierce Craswell
Christiane Nowak

Reordered alphabetically

Jed Buchanan
Stephen Crossley
Seth Edwards-Ellis
Patricia Gascon
William Malam
Adam Maples
David O'Rourke
Samantha Pickering
Stephen Rose
Kyle Sheedy
James Tighe
Kimmo Vennonen
PJ Williams

STAGE MANAGEMENT

Barb Barnett
Ketura Budd
Angharad Lindley
Anni Doyle Wawrzynczak

STUDENT SECONDMENTS

Ellie Gee Orana Steiner School
March 2018
Bethany Melmoth Kaleen High School
June 2018
Robert Weardon Marist High School
June 2018
Jack Fuller St Peters College
December 2018

AUDIENCES



DON'T TAKE OUR WORD FOR IT

A few thoughts from those who spent time with us last year



The script, the ideas, the acting, the set, the movement of the actors on stage, the lighting and sound – all of it was strong. The play was very complex which took a lot of concentration but fascinating.

Audience Feedback Survey

I have been to a number of shows and plays at The Street Theatre and have always had a great night. Close to the performers and great ticket prices.

Facebook Review

The storytelling has me reflecting on my life – past, present and future. Highly relatable content. And I'm straight too! I loved the final scene. But I loved all of it.

Audience Feedback Survey

Lovely, friendly intimate relaxed atmosphere with the most friendly, professional and efficient staff.

Facebook Review

Dialogues in which a lot of things about LGBTIQ communities were explained in a very organic way.

Audience Feedback Survey

The direction, the lighting and the set turned the musical experience of a song cycle unto an absorbing powerful emotional storytelling experience.

Audience Feedback Survey

The production was brilliant and what a performance of a man's deteriorating state.

Audience Feedback Survey

I enjoyed the responses of others shared at interval. Loved the dog letters being read out between Fifi and the other dog.

Audience Feedback Survey

Powerful, moving, insightful. I wish ADSFA students and other members of the Defence Forces could be exposed to this kind of performance so they are able to see their experiences reflected on our stages. So good to see emotional pain through a man's point of view.

Audience Feedback Survey

Physical. Energetic.
Young and Captivating.

Audience Feedback Survey

PATRONS

STREET SUPPORTERS

The support that The Street Theatre receives from individual patrons is crucial to the ongoing success of the company. The generosity of The Street's supporters enables us to develop the talents of aspiring ACT artists, create new Australian works and to continue to inspire with a unique program of work on stage. Tax-deductible donations of all sizes give us the freedom to create work that champions artistic and cultural diversity, and in-cart donations, suggested at our ticketing point of sale, continued to be an important aspect supporting our work. The individuals listed below have supported the work of The Street Theatre in 2018.

Street Life (\$10,000+)

Michael Adena, Joanne Daly, Colin Neave

Street Party (\$1,000 - \$5,000)

Michael Sassella, Caroline Stacey, Cathy Winters, David & Margaret Williams, Peter Wise

Street Works (\$500-1,000)

Jamie Hladky, John Passioura, George Lawrence

Street Style (\$250 to \$500)

Ann Bounds, Anonymous (4)

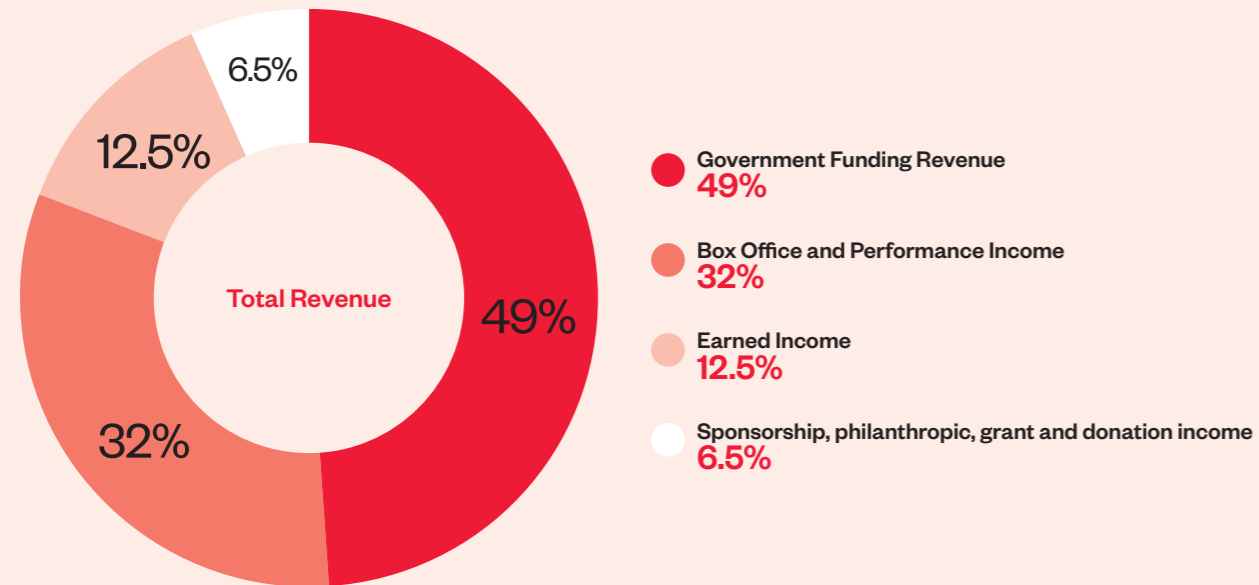
Street Wise (\$50 to \$250)

Jay Cook, Natalie Cooke, Raoul Craemer, Ian Hallett, Sarah Hubert, Chris Johnston, Jane and Kim Malcolm, Anne Murn, Susan Reye, Fiona Sawyers, Alisa Taylor, Anne Treleaven, Rodney Waghorn, Julia Wee, Margot Woods

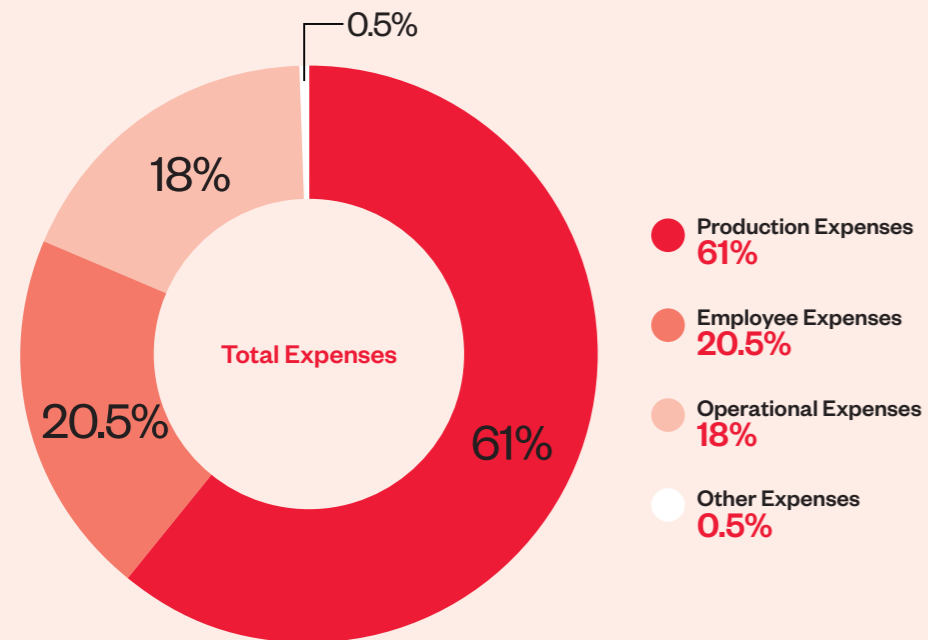
If you would like to get more involved in the work of The Street by becoming a patron contact Caroline Stacey on 02 6247 1519

ACCOUNTS

Total Revenue



Total Expenses



PARTNERS

PARTNERS

Principal Public Partner

Supported by



Major Partners

Australian War Memorial
Goulburn Regional Conservatorium
The Street Supporters

Performance Partners

Canberra Dance Theatre
Canberra Comedy Festival
Feel Presents
Austrian Embassy
Playing Australia
SpringOut PRIDE Festival

Supply Partners

DW Music
Elite Lighting & Sound
FUSE Magazine
Groove Warehouse
Quest Apartments
NOVA Multimedia
Sound Workshop

Cultural Partners

ACT Writers Centre
Canberra Unscripted Festival
Canberra Wind Symphony
Defence Science Technology Organisation
Diversity Arts Australia
Elevate Academy
Fresh Funk
Impro ACT
KultureBreak
Southern Tablelands Arts
Theatre Network Australia

Education Partners

ANU School of Music
Australian Impulse Theatre
Canberra Institute of Technology
MEAA
SIMA

The Street Theatre creates tailored partnerships to enable business to meet their strategic priorities. To discuss these sponsorship options and an association with The Street please contact: Caroline Stacey on 02 6247 1519 or email artistic@thestreet.org.au



6247 1223
thestreet.org.au
15 Childers St
Canberra City

Supported by



ACT
Government