

A close-up, side-profile photograph of a woman with long, wavy blonde hair. She is wearing a dark blue or black patterned top. Her hands are positioned on a silver laptop keyboard, with her fingers resting on the keys. The background is softly blurred, showing a white wall and a portion of a green chair. The overall lighting is warm and natural.

Nothing Personal

by David Williamson

By arrangement with the Cameron Creswell Agency

Director's Note

How exciting as a director to get to tackle one of Australia's most well-known and prolific playwrights in David Williamson. It has been with excitement and a little trepidation that I have taken on this play. The Ensemble first produced *Nothing Personal* in 2011 to not entirely favourable reviews. But it was the reading of those reviews that inspired my determination to undertake this production of Williamson's play. I relished the challenge of finding its endearing qualities. As it turned out, the more time we spent with this play the more treasures we found in the language, the relationships, and the Williamson humour.

I also felt strongly about this play because it has two powerful female leads which is rare in theatre and I was determined to present these flawed and fabulous women. Audiences do not have to necessarily like Bea and Naomi but I hope you will understand what motivates them. We have focused on making them real and not just caricatures of successful ambitious women fighting it out; maturity versus youth. It is one of the questions raised in this play; is young and fresh always better than wisdom and maturity. Do you have to be under forty to be considered relevant to your profession? To life in general? Are we not capable of learning and adapting regardless of age? Therefore it is with a smile I read the following quote: "Art is to some extent about fashion and fashion wants the old out and the new in all the time, relentlessly." From Williamson himself in a 2015 article in the Sydney Morning Herald written by Andrew Taylor.

I believe we are never too old to learn and grow. And as Williamson also said in that same article "here I am 44 years later still writing plays people are still coming to." So, here we all are!

Sahn Millington
Director

Synopsis of Scenes

The play is set in contemporary times at various locations including offices within a major city.

SAHN MILLINGTON - Director Sahn has been involved in theatre on and off since graduating university in the 90's. She has been actor, director, choreographer, and front of house for theatres in both Brisbane and Sydney. Her recent directing credits have been at the New Theatre with Linda Aronson's *Dinkum Assorted* (2015) and *Amanda* Sydney Fringe (2014). She has directed with Short and Sweet and as part of her Drama degree at the University of New England. Other recent roles were assistant director for *Simpson, J. 202* (Genesian 2015) and production manager for *The Winslow Boy* (Genesian 2015). She also has a postgrad degree in Arts Management from UTS.

CATHERINE DAVIES - Assistant Director Catherine is a trained actor, having studied at the Royal Academy of Dramatic Art (London) and Actor's Centre Australia. Previous theatre roles include: *A Midsummer Night's Dream* - Helena (Genesian), *The Merchant of Venice* - Saleria (Emu Heights Theatre Co.), *The Chapel Perilous* - Judith / Sister Rosa (New Theatre), and *Our Father Who Art (Nearly) In Heaven* - Rachel (Sydney Fringe Festival). She is currently rehearsing a new Australian work, *Contrite Spirit*, directed by Michael Yore with Edgeware Forum, performing at the Site and Sounds Arts Festival.

GARRY BATES - Set Coordinator Garry is Shane's long suffering husband who decided to join the Genesian Theatre in 2014 after over 30 years of assisting in constructing sets for both Phoenix and the Genesian Theatre. He previously designed the sets for *Spiders Web* and *Go Back for Murder*. He is looking forward to his next challenge.

HELEN KOHLHAGEN - Costume Coordinator Helen has worked in all aspects of theatre, starting from her early days in high school with a production of *The Wiz*. Over the following years Helen has costumed many actors in many roles across many plays. Her stand out productions are *Shadowlands* for Phoenix Theatre and *The Night Herron* directed by Helen Tonkin. Helen's other credits include *The Talented Mr Ripley*, *Hotel Sorrento*, and *Twelve Angry Men*. Constantly looking forward to the next challenge, Helen is about to commence costuming *The Hypochondriac* for The Theatre on Chester.

DANIEL HITCHINGS - Lighting Design This is Daniel's 16th production with the Genesian Theatre. He is proud to have been a part of the lighting design for *Dangerous Corner*, *Hotel Sorrento*, and most recently assisting on *The Picture of Dorian Gray*. When Daniel is not whittling his time away at the theatre he pursues his far more serious career as a Lego designer.

MEHRAN MORTEZAEI - Sound Design Mehran has written, directed, stage managed, and sound / lighting designed many plays in different theatres since his studies in Performing Arts some 20 years ago. He has been a member of the Genesian Theatre for four years.



LAUREL MCGOWAN - Bea Laurel's last stage appearances were as Helena / Titania in Sandi Toksvig's *Pocket Dream* in the West End and in *Impro Lear* at the Edinburgh Fringe. For Belvoir, she staged *Hamlet Improvised*, *Statements After an Arrest Under The Immorality Act*, and *Theatresports* which she also filmed for ABCTV. She was Greta in *Kingswood Country*.

ALEXIS HAMMERTON - Naomi Alexis started training as an actor in London in 2011 before returning to Sydney and graduating from AIM - Dramatic Arts with a Bachelor of Performance in 2015. Some theatre credits include: *The Nurse*, *Medea*, 2014. Celia Cain (understudy), *Her Naked Skin*, 2014. Ana, *Eat Me*, 2014. Woman, *Re-live*, 2015. Marie, *A Tender Indifference*, 2015. Alexis is a performance artist striving to find truth through her work and aims to challenge, expose, entertain, and inspire her audience.



SHANE BATES - Roxanne Shane is a life member of the Genesian Theatre and current Board member. Her recent credits are *Hotel Sorrento* as director, and as actor Mrs Bennet in *Pride and Prejudice* and Mother Superior et al in *The Three Musketeers*. She is supported by her long suffering husband Garry, son Cameron, and two cats Jenny and Ryuuka.

HAYLEY FLINN - Lucy Hayley Flinn graduated from Notre Dame in 2014 with a Bachelor of Arts, majoring in Theatre Studies and Film Production. She has also trained at various acting schools, always seeking new skills and challenges. Hayley has experience in television commercials, short films, and theatre. Her most recent productions are *Carrie* with Curious Cartel Productions and *Dusty Springfield The Musical* with Chatswood Musical Society.





TED CROSBY - Simon Ted is an actor and filmmaker and a co-founder of Unpathed Theatre Company. Ted is passionate about theatre. He's been inspired by some great teachers including Serhat Caradee, Kevin Jackson, and especially acting coach Lynette Sheldon. Ted has previously appeared on the Genesian stage as Kulygin in *Three Sisters*.

DENISE KITCHING - Carla Denise has been acting since primary school days. In 1965 she won the Genesian Drama Festival most promising actress award for *Room in the Tower*, and in 1969 joined the Genesian Theatre, acting in many productions, most notably as Miss Docker in *A Cheery Soul*. Coming back in the late nineties, she has performed with the Guild Theatre, Rockdale in many roles, and was last seen in the Genesian Theatre's *Go Back for Murder* and the New Theatre's *Dinkum Assorted*, both in 2015.



PATRICK COSTELLO - Kelvin Originally from Ireland, Patrick trained to be an actor at the renowned Gaiety School of Acting in Dublin. Patrick has worked extensively across TV / Film and Theatre in Ireland, the UK and Australia. Patrick's acting credits in Australia include Darlo Drama's *Toy Symphony* (Michael Gow), *Summer of the Aliens* (Louis Nowra), and *Speaking in Tongues* (Andrew Bovell).

Production

Director

Sahn Millington

Assistant Director

Catherine Davies

Set Coordinator

Garry Bates

Costume Coordinator

Helen Kohlhagen

Lighting Design

Daniel Hitchings

Sound Design

Mehran Mortezaei

Production Manager

Shane Bates

Set Construction

**Garry Bates, Paul Gilbert, Members
of the Company**

Set Detailing

Meg Mooney

Prop Detailing

Cameron Bates

Make-Up Artist

Sarah Leach

Original Music

Jack Ray Organ Band

Photography

Mark Banks, Grant Fraser

Graphic Design

Tom Massey

Ticketing

Shane Bates

Audition Assistants

**Roger Gimblett, Meg Mooney,
Timothy Bennett**

Acknowledgements

**Bus Stop Café, Carlin Hurdis,
Noemie Jounot, Diane Henderson,
Mark Nagle, Debbie Smith**

Crew

Stage Manager

Amy Roberts

Assistant Stage Manager

Eleni Pyretzis

Lighting and Sound Operation

Wendy Greenfield

Cast

Bea

Laurel McGowan

Naomi

Alexis Hammerton

Roxanne

Shane Bates

Lucy

Hayley Flinn

Simon

Ted Crosby

Carla

Denise Kitching

Kelvin

Patrick Costello

About the Genesian Theatre

The Genesian Theatre Company celebrated our 70th year as a company in 2014. For over 60 years we have been operating from an historic church in Kent Street, in the heart of the Sydney CBD. We boast among our alumni numerous household names in Australian theatre and film such as Bryan Brown, Baz Luhrmann, Judi Farr, and John Bell. We are also just as proud of the hundreds of other talented actors, directors, designers, lighting and sound specialists who have contributed to Sydney's unique little theatre.

Over the years the company has developed into a theatre providing a training ground for young actors and a place where those who love the theatre can meet, share and extend their knowledge of the performing arts. The Genesian Theatre is one of Sydney's most active theatre companies. In addition to six main stage productions each year we run classes, workshops and many other activities.

The building which houses The Genesian Theatre Company was originally St John's Church, and dates from 1868. It has served as both a church and a poor school until 1932 when it became the Kursaal Theatre, housing the Sydney Repertory Company. In 1938 it became the first Matthew Talbot Hostel. Since 1954 it has been the home of The Genesian Theatre Company which was formed in 1944.

The Genesian Theatre Company acknowledges the Gadigal people of the Eora Nation as the traditional custodians of the land our theatre stands on.

Membership

If you're interested in acting, directing, stage management, sound, lights, publicity, admin, etc, or if you just want to experience being a member of the group, we would welcome you as a member. You don't need to be experienced, we can provide training and can cater to different levels of involvement. Please see our web site for further information.

Coming next to the Genesis Theatre...

FAR FROM THE MADDING CROWD

SYDNEY PREMIERE

by Thomas Hardy

Adapted by Mark Healy

By arrangement with Dominie Drama, on behalf of Nick Hern Books

www.genestheatre.com.au

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