

Fully  
Sikh



*We acknowledge the traditional owners of country throughout  
Western Australia and their continuing connection to land and culture.*

*We pay our respects to Elders past, present and emerging. We are honoured  
to create our work on Whadjuk country, the ancestral lands of the  
Nyoongar people.*

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For 30 years Barking Gecko Theatre has created exquisitely crafted theatre that inspires audiences to imagine the world anew. Black Swan State Theatre Company is a theatre company of national significance, developing and presenting world class theatre, here in WA.

*Fully Sikh* brings together these two companies for the first time. We are extremely proud to create Australia's first professional theatrical work about growing up Sikh in Perth.



A woman with a long braid, wearing a floral apron over a short-sleeved top, stands in the center of the image. The background is a solid orange color. To the left, there are sketches of two different apron designs. To the right, there are handwritten notes in orange ink. The entire image is framed by a decorative border at the top and bottom.

# ਜੀ ਆਇਆ ਨੂੰ।

## WELCOME

*"Our [Sikh] history is of the soul; all its events are of the soul. All truth for us is personal. We have not to prove it, we have to stand witness to it in our soul...Rise and fill yourselves with this glory. It makes you noble, bold and free, self-drunk, selfless, flower-like, sun-like. It sweetens you and your sweetness sweetens all life around. Perpetual spring must roll in you. You shall be the moral influence radiating peace, goodwill, friendship, fellowship, life, vigour, vitality, in short, spirituality."*

— Professor Puran Singh

\*Apron for Gok  
1 for Sulhjit

and 3 others in  
different fabrics for  
audience members

Eyelet Detail stre

Simple neck hood  
tie at waist.

Detail.

\*Base underneath

Black jeans with

Side zip at a

\*Oversized But co  
t-shirt can tie  
around midriff.

\* Bare feet

\* hair in long B  
on one side.

\* pre-laminate cord

# Fully Sikh

By Sukhjit Kaur Khalsa | Directed by Matt Edgerton

## CREATIVE TEAM

**Playwright** | Sukhjit Kaur Khalsa

**Director** | Matt Edgerton

**Composer** | Pavan Kumar Hari

**Set & Costume Designer** | Isla Shaw

**Lighting Designer** | Lucy Birkinshaw

**Dramaturg** | Clare Watson

**Sound Designer** | Tim Collins

**Producer** | Sean Walsh

**Creative Advisor** | Zainab Syed

**Cultural Advisor & Additional Instrumental**

**Recording** | Harjit Singh

**Hip Hop Choreographer** | Yilin Kong

**Bhangra Choreographer** | Japleen Kaur

**Production Manager** | Michael Maclean

**Stage Manager** | Emily Stokoe

**Assistant Stage Manager** | Chelsea Knight

## CAST

**Performer** | Sukhjit Kaur Khalsa

**Musician** | Pavan Kumar Hari

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Duration 75 minutes, no interval

This world premiere production opened on **10 October 2019** at the  
**Studio Underground, State Theatre Centre of WA.**



This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

# ARTIST NOTE

## SUKHJIT KAUR KHALSA

As the youngest "Jit" in the Khalsa Lodge, I've always been the performer in the family from my immersive theatre skits in the living room, to my hip hop parodies and poetry whipped out during special occasions. Apparently the first script I wrote, or rather bossily dictated to my older sister Manjit, was when I was five years old. It was a dreamscape where my grandma from New Delhi was coming to visit our suburban Leeming home, showering the family with presents and jokes. The skit took a bold turn and my siblings and I started impersonating all our family members. My honest take on mimicking my family at four has led me to *Fully Sikh*.

Not much has changed since then. I've learnt how to express myself through spoken word poetry over the last six years which I've had the pleasure of applying to a theatre context with *Fully Sikh*. Usually my poems are 3-5 minutes long, get one political nugget across to my audience and follow a very quick narrative arc. Ten drafts later, I'm proud to say with the help of the creative team and endless support from Matt Edgerton, I have now learnt how to create a theatre show written entirely in spoken word poetry with a story arc that travels for 75 minutes (and hopefully with a couple of take-home nuggets).

It's very rare that someone gets the opportunity to put their childhood on stage – with Isla Shaw's intricacy in mapping my milestones throughout the set, Pavan's precision in taking us on a musical journey, and Matt's TLC that brings this work to life with respect and delicacy.

My ancestors were poets, musicians, touring artists, shit stirrers, social justice warriors and seekers of truth so it makes sense that I, too, have naturally followed this path. As a spoken word artist, I find it easy to talk about my political thoughts and my opinions on current affairs however *Fully Sikh* has prompted me to be vulnerable and explore something we all find hard to talk about: family. The last two years of creating this new work have been transformative. Moving back to Perth has led me to confront unresolved matters and the discomfort that comes from being an outlier in my community and family. This show has been a driving force in my personal growth as an artist, woman and Sikh.

Whether it's my five-year-old self performing in front of my family or my twenty-five-year-old self performing in front of my country, I hope to create experiences of intimacy where we can face our fears together, delve a bit deeper, speak our truths, challenge and be challenged, permit each other to emote, and most importantly, join in the fun.



Image by Stefan Gosatti

# SIKH HISTORY

*Sikhi (popularly known as Sikhism) is the fifth largest religion in the world with over 30 million followers.*

*"The Guru's sayings cannot be exhausted by any amount of interpretations. A million new and varied interpretations leave them as fresh as ever.*

*They are truly creations of art and any one of us can look at them and have his heart-cup full of meaning and direction and love and miracle and whatever he may desire."*

– PURAN SINGH, THE SPIRIT BORN PEOPLE

## SIKHI

In 1469, Sikhi emerged through Guru Nanak in Punjab, India. Over the following 250 years, nine successive Gurus (enlighteners) shared their wisdom through *Shabads* (divine poetic songs set to *Raags*, emotive musical measures). The collective *Shabads* of the Gurus and other divine personalities from other faiths were compiled into the *Guru Granth Sahib*, the Eternal Guru. Sikhs pursue an open, pluralistic and progressive society where all people have equal opportunities. The three principles of Sikhi are:

### Naam Juppna

Remember the one universal force Sikhs call *Ik Oankaar*

### Kir(t) Kurnnee

Earn a living honestly

### Vund(d) Chuknaa

Sharing with those less fortunate

A central facet of Sikh worship is known as *Kirtan* which is conducted by singing *Shabads* accompanied by musical instruments. Traditional Sikh instruments such as the *Rabab*, *Saranda*, *Taus* and *Jori* as well as more modern instruments such as the *Harmonium* and *Tabla* are used.

In Perth, there are two Gurdwaras (Sikh places of worship). All Gurdwaras have a kitchen where *langar* (food) is prepared for free distribution. During this meal, everyone sits together to symbolise equality and humility. The Gurdwaras are open to all members of the public and can be found in Bennett Springs and Canning Vale.

## FIVE ARTICLES OF SIKH FAITH

These were commanded by the 10th Guru, *Guru Gobind Singh*, and *Amritdhari* (initiated) Sikh (both male and female) wear all of the 5 K's at all times.

### Kesh

Uncut hair. Sikhs don't cut their hair as it is seen as a gift from God.

### Kangha

A comb that sits inside the hair, which is tied in a bun, over which a turban is tied.

### Kara

An iron bangle to remind followers when you put your hand forward it is to do something good.

### Kachera

Special underwear like boxer shorts that reminds followers of the need for self-restraint over passions and desires.

### Kirpaan

A ceremonial sword worn by *Amritdhari* (initiated) Sikhs, usually under clothing.



## REMOVING SHOES AND COVERING HAIR

Sikhs remove their shoes and cover their heads when in the presence of the *Guru Granth Sahib* (the scriptural canon of the Sikhs). This includes when Sikh scripture is recited or meditated upon away from the *Gurdwara* (Sikh place of worship). In eastern traditions, removing shoes and covering heads is a common way of showing respect to a holy or royal personality. As the *Guru Granth Sahib* is considered to be a 'A Living and Eternal Guru', it is accordingly afforded the same treatment as that of a holy or royal personality.

## KAURS

The 10th Guru, *Guru Gobind Singh* conferred upon all female Sikhs the title 'Kaur' meaning princess and male Sikhs the title 'Singh' meaning lion. In practice, Kaur and Singh are used by Sikhs worldwide as their middle or last name as a reminder to demolish caste-based markers of inherited status. Sikhs are to live humbly, see "no stranger or others" and treat each person with dignity and respect.

## TURBAN TYING

An important part of the Sikh physical identity is for all practising Sikhs (Male or Female) to wear a *Dastaar* (turban) on top of their unshorn hair. The *Dastaar* (turban) is an inseparable part of a Sikh's attire and in addition to the five articles of faith, the *Dastaar* is an integral part of the Sikh identity. The *Dastaar* has an immense spiritual as well as temporal significance. When a Sikh man or woman wears the *Dastaar*, it ceases to be just a piece of cloth, and becomes one and the same with the person. Due to its definitive importance and significant religious ideals, the *Dastaar* is tied layer by layer and is not put on or taken off like a hat. The *Dastaar* covers, protects, crowns the head and safeguards the uncut hair of a Sikh.

## BHANGRA DANCE

Bhangra is used to describe a type of music and dance which originates from the Punjab region of India and Pakistan. In its earliest form it was a celebratory folk dance welcoming the coming of spring and the start of the farmer's harvest. Traditional *Bhangra* is characterised by the use of Punjabi *Boliyan* (spoken lyrics) a style of couplet singing, the *Dhol* drum and many other folk instruments. These days, Bhangra has evolved and become integrated into popular Asian culture being mixed with other music genres including hip hop, house and reggae.



## Daal

### Ingredients

1 cup red lentils  
4 cups water  
1 tsp salt  
½ tsp turmeric powder  
¼ tsp chilli powder / 1 green chilli  
1 tsp cumin seeds  
1 tbl canola oil / ghee  
½ tsp coriander powder  
½ tsp cumin powder  
fresh coriander to garnish

### Method

Wash the lentils and cook in a heavy base saucepan on high heat until they first boil. Add salt, turmeric powder, chilli etc. Let it cook on low flame until its cooked and mixed well. If it is runny, cook on a high flame without a lid on. If it is thick, add more water or cook with the lid on.

Heat up oil/ghee in a small pan and add cumin seeds. When the seeds splutter add in the daal. Add cumin powder, coriander powder and fresh coriander at the end.

## Missi Roti

### Ingredients

2 cups of wholemeal flour  
½ cup besan flour/garam daal flour  
1 tsp salt  
2 tsp full and dry methi leaves  
¼ tsp ajwain seeds  
¼ tsp chilli powder  
¼ tsp coriander powder  
¼ tsp cumin powder

### Method

Mix everything together with approximately 1 cup of water to make a dough. Let it sit for half an hour. Make small balls (size of a golf ball), with the help of dry flour and a rolling pin to roll into a circle. Heat up a tava/skillet and cook for two minutes then turn and cook for another two minutes. Add ¼ teaspoon of oil or ghee to fry (shallow fry) until its crispy.

Image by Rebecca Mansell



Image by Dana Weeks

# DIRECTOR'S NOTE

MATT EDGERTON

Every theatre project requires you to learn new things, but on *Fully Sikh* the teachings have been profound and prolific! Thanks to all of the collaborators over our two year development, for your lessons in the many layers of Sikhi; modern and ancient poetry; the meanings within music and the array of extraordinary instruments and tonalities that communicate these; the preparation of mouth-watering Punjabi food; the arrangement of colour, texture and fabric; and in the power of rituals new and old. What a gift!

And a special thank you to my biggest teacher in this project, my dear friend Sukhjot Kaur Khalsa, for your patience and openness and for the enormous trust you have placed in me to help you tell your wonderful story.

The practise of art itself teaches us that ideas are never entirely abstract, they are always mediated by aesthetics – form shapes meaning. Nowhere have I seen this more vividly demonstrated than in the extraordinary Sikh *Shabads*, which Sukhjot and her family have shared with us as we have developed this work. As Sukhjot says in the show:

**"My people are poets! These sacred verses each have their own raag – a versatile melodic framework with an ability to colour the mind with a particular**

**shade of emotion. One of these *Shabads* will end our performance, in place of the usual curtain call. We hope this offers a small but potent experience of a very special part of Sikhi."**

Our composer Pavan has been teaching me about the ancient Vedic concept of *Bhava* and *Rasa*, which involves a constantly evolving exchange of energy between performer and audience. This very relationship with an audience was what attracted me to working with both Sukhjot and Pavan in the first place. Both have the ability to make immediate and powerful contact with the humans in the room and let this energy inform their performance as it happens. Another name for this quality is charisma!

As always, our final teacher will be our audience who will reveal in no uncertain terms what the work needs next. *Fully Sikh* has the feel of an evolving ritual, from the moment the audience take their shoes off before entering, to the *Shabad* at the end, with opportunities to dance, eat, laugh, meditate and interact throughout. I look forward to feeling the energy flow with a theatre full of people.

This will be the first ever Australian Sikh story on our professional stages, brought forth through the first collaboration between two great WA theatre companies. Thank you to everyone at Barking Gecko and Black Swan for the vision and commitment to support Sukhjot's story.

# COMPOSER'S NOTE

PAVAN KUMAR HARI

In the show, I use music to evoke different feelings and characters to help Sukhjit tell her story. This is either through the *ragas* (scales) that I use, the different types of grooves and rhythms, or instruments that represent different characters.

The instruments that I use range from traditional Indian/Sikh to contemporary. Some traditional Indian/Sikh instruments that I use include the *Harmonium* and *Tabla*, whereas some of the contemporary instruments I use include the *ROLI Seaboard* and even pots and pans! This allows me to portray different intercultural ideas through music in the show. It also allows me to associate certain instruments to different characters; Sukhjit's brother, Harjit is represented through the *Tabla*, Sukhjit's father is represented through the *Harmonium*, Sukhjit's mother is represented through the pots and pans, and Sukhjit's sister, Manjit is represented through the keyboard.

In devising the music side of the play, the way I like to work is to internalise the script, watch how Sukhjit interprets it, and then express that musically to aid in her portrayal of the play. The framework that my process follows, is to first think about the

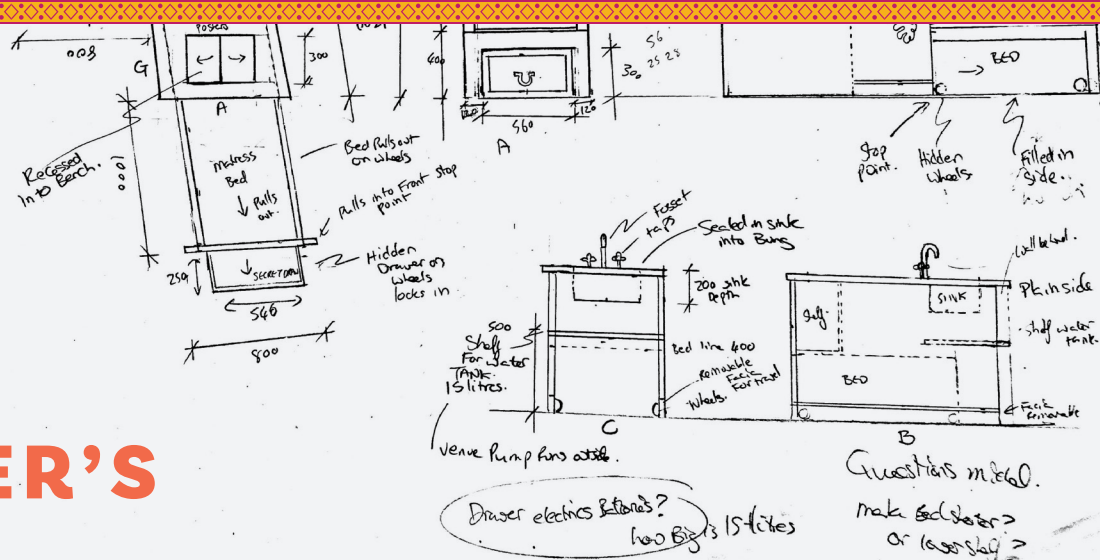
intentionality of the play, performer and director. Once I know that I have the intention correct, I then start to think about how to express that intention through the performers action (*Bhava*) vs the audience's reaction (*Rasa*). This is an ancient Indian performative teaching called *Bhava vs Rasa*.

Once I express a particular idea/feeling in a particular way, I then take a step out of it, and think about how the audience will respond to it, and what journey and experience we want to take them on. I can then allow myself to rehearse this form of expression by embodying the idea/feeling/character and allowing that intentionality to really come across.

Through the music, my role is to aid in the connection and portrayal of Sukhjit's story and to add another artistic element to the story.



Image by Stefan Gosatti





Regeneration Of Sukhjit, Katherine Gailer, Oil on Linén, 153 x 122 cm, 2018...

# SHE IS KAUR: A POEM

BY LAKHPREET KAUR

A Kaur calls to your soul

Put your ear to her heart and listen

Hear the names of the Kaur before her, the prayers they read

Listen to the heartbeat of every living thing echo in her chest

She is beyond youth, deeper than beauty

Her soul is free, she is liberation

She gives us life, she gives us breath, she gives us blood

Look into her eyes and see the eyes of her ancestors, full of joy and cheer

Feel her hands and feel the hands of her grandmothers who worked the soil

Watch her walk and see the stride of warrior Kaur who held their swords

Hear her voice echoing with the voices of Kaur long ago in a Punjab, far away

See her love, and see a fire beyond death

She is a force of love, ignited by great Kaur.

Do not resist her love

Embrace her in your soul

She dreams of peace as her mind is full of wars fought by her sisters

She sings the shabads that were once on the lips of the ancients

She brushes her fingers through her kesh and feels the unbroken strands, 500 years long

Her ancestral memory wells up in her visions, her voice, her power

She is wild

She is unbroken

She is timeless

She is Kaur

# CAST & PRODUCTION



**SUKHJIT  
KAUR KHALSA**  
Playwright & Performer

Sukhjit is a first-generation Australian Sikh spoken word artist, educator, performer and human rights reformer. She is passionate about diversity and the importance of visibility in the performing arts and inherently merges her advocacy background with the arts. Her work predominantly provokes conversations around Australian identity, feminism, cultural confusions, and the power of uncomfortable conversations.

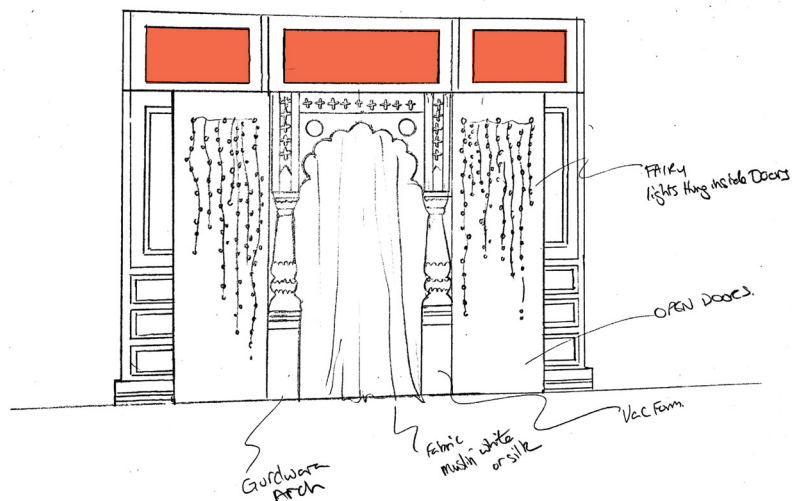
Sukhjit has gone from performing at the Sydney Opera House for the Australian Poetry Slam Competition in 2014 to performing on national television for *Australia's Got Talent*, and most recently she was a speaker at TedxUWA. *Fully Sikh* marks Sukhjit's highly anticipated theatre debut.



**PAVAN  
KUMAR HARI**  
Composer & Musician

Pavan is a composer, performer, dancer and director who creates music for theatre, film, dance and the concert hall.

Pavan has been performing since the age of 3 in dance and music productions and has always loved the performing arts. He began to study dance and music in Perth at *Saraswati Mahavidhyalaya*, the Indian School of Performing Arts. He progressed into Composition and Percussion at the Western Australian Academy of Performing Arts, where he completed his Bachelor of Music (Honours). Pavan has been a member of the Western Australian Youth Orchestra, Western Australian Charity Orchestra, Western Australian Wind Symphony, Defying Gravity Percussion Ensemble, Australian Youth Orchestra and Perth Symphony Orchestra.



**MATT  
EDGERTON**  
Director

Matt is an award-winning director and former Artistic Director of Barking Gecko Theatre. His other works for the company include *A Ghost in My Suitcase*, *In a Dark Dark Wood* and *My Robot*.

Matt trained at the West Australian Academy of Performing Arts and has since worked for Bell Shakespeare, Black Swan State Theatre Company, Browns Mart, Ensemble Theatre, Moogalin, Monkey Baa, New Theatre, Poetry In Action, Red Dust, Siren, Sport For Jove, Tamara Rock Surfers, Theatre of Image and others.

He is a Churchill Fellow and proud member of Actors Equity.



**ISLA  
SHAW**  
Set & Costume Designer

Isla has worked as a designer internationally for many years in new writing, children's theatre, dance, opera and the classics. She recently worked for Barking Gecko Theatre designing *My Robot*.

She has worked for many years with Tall Stories, with *The Gruffalo* touring for 15 years globally. She has also worked at Shakespeare's Globe designing *Macbeth* and *A Midsummer Night's Dream*. For Leicester Curve *The Importance of Being Earnest*, *Cat in the Hat* and *Pink Sari Revolution*.

Isla won the Linbury prize for stage design in the UK and is excited to be working on two new shows *The Midnight Gang* and *Magic Beach* for the Sydney Opera House with CDP.



## LUCY BIRKINSHAW

Lighting Designer

Lucy is a lighting designer and artist, a co-founder of Filament Design Group whose design work spans theatre, music theatre, concert lighting, opera, dance, film and television.

She graduated from the Western Australian Academy of Performing Arts with an Advanced Diploma of Lighting Design for Production and Performance and Curtin University with a Bachelor of Art, Fine Arts.

Lucy has also designed lighting for Black Swan State Theatre Company, Perth Theatre Company, Malthouse, Griffin Theatre, The Aphids, Melbourne Opera, Lyric Opera Melbourne, Performance 4a, WAYTCO, My Darling Patricia, OpticNerve, Side Pony Productions, Hayloft Project, Magnormos, Red Ryder, Perth Festival, Opera in the Park, Australian Opera Studio and many others.



## CLARE WATSON

Dramaturg

Clare is the Artistic Director of Black Swan State Theatre Company and has recently directed *The Torrents* (a co-production with Sydney Theatre Company), *Our Town*, *Xenides*, *The Events*, *You Know We Belong Together* and *Let the Right One In*.

Previously, Clare was Artistic Director at St Martins collaborating with children and teenagers, Female Director-in-Residence at Malthouse Theatre and she is a MTC Women Directors Program alumna. Clare is a graduate of Directing at the Victorian College of the Arts. She is a trained teacher and worked in high schools in Victoria for 15 years and was also Education Manager at Malthouse Theatre.



## ZAINAB SYED

Creative Advisor

Zainab Syed is poet, producer & educator. Since graduating from Brown University in 2014, she has been performing & facilitating workshops for school children, incarcerated women, trauma victims, migrants & refugees across the world. She was a finalist in the 2015 Australia Poetry Slam. In 2016 she co-founded Pakistan Poetry Slam in Pakistan, iLLUMEnate in Perth and joined the Australian Red Cross as a Humanitarian Observer. Currently, she is an Associate Producer at Performing Lines WA.



## TIM COLLINS

Sound Designer

Tim Collins is a sound designer, composer, musician, technician and tour manager.

He has worked professionally in the entertainment industry since 2001 and has been involved in performance and logistics for theatre, festivals, concert production, studio production, musical theatre, and live broadcast.

Tim has also been also a lecturer and mentor at the West Australian Academy of Performing Arts since 2016.



## MICHAEL MACLEAN

Production Manager

Michael has been the Production Manager for Barking Gecko Theatre since early 2018.

Since graduation from the Western Australian Academy of Performing Arts Michael has also worked as Stage and Production Manager for Co3 Australia, Black Swan State Theatre Company, The Last Great Hunt, Perth Theatre Company and Belvoir.

Michael also worked as Production Assistant for Perth Festival's *The Giants*, and has also worked in the film industry as Director of Photography on feature films *Paper Planes* (2015), *Son of a Gun* (2014) and *The Turning* (2013).



## EMILY STOKOE

Stage Manager

Emily is the Stage Manager for Barking Gecko Theatre, working on productions including *A Ghost in My Suitcase* and *My Robot*.

Emily has worked across live production and the screen in a multitude of roles. She has worked on productions for STRUT Dance, The Last Great Hunt, Strut & Fret, Fringe World, Perth Festival, WAYTCO, Perth Theatre Company and Co3 Australia.

Emily also produced the sold out, award-winning season of *Let Me Finish* at The Blue Room Theatre.

# BARKING GECKO THEATRE

Barking Gecko Theatre is Western Australia's locally cherished, nationally significant Company making theatre for children and families. Barking Gecko fosters children that are courageous, creative and culturally engaged. Our exquisitely crafted productions inspire audiences to imagine the world anew.

Over our 30 year history, Barking Gecko has created more than 100 new Australian works, toured 12 countries, won 5 Helpmann Awards and reached almost 1 million people. This long history of innovation and excellence has made Barking Gecko an indispensable asset to the cultural life of WA.

Alongside our theatre productions runs Barking Gecko's deep commitment to creative learning and social outreach. We deliver world-class drama programs to thousands of children across Perth and regional WA every year.

## DONORS

Barking Gecko Theatre would like to acknowledge and thank the following individuals and foundations who have demonstrated their deep and enduring engagement with Barking Gecko Theatre. Their support has helped build the theatre company we are today.

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Black Swan State Theatre Company is a theatre company of national significance, creating exceptional theatre that nurtures Western Australian audiences and artists, and promotes our artists within the state, nationally and internationally.

Founded in 1991, Black Swan has earned both critical and popular acclaim for its world premiere productions and highly distinctive reinterpretations of theatre classics.

In addition to the work produced for the stage, Black Swan invests in artistic development and broadening access and engagement across our vast state. Over the past five years, the Company has been empowered by the growth in new audiences, built internal capacity and demonstrated our position as bold creative leaders. Looking to the future our strategic intent as your state theatre company is to continue to engage new audience and develop new work, lead the sector through education, artistic and career development and empower the company to be bold and ambitious.

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The generous support of our donors enables us to develop and present world class theatre, here in WA.

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Japleen Kaur Grewal  
Simran Kaur Kamboj  
Avneet Komal Kaur Virdi  
Gurleen Kaur Virdi  
Raahi Patel  
Jagwinder Saini  
Mandeep Sandhu  
Shree Sharma  
Karambir Singh  
Rishi Singh  
Tajinder Singh  
Amrinder Singh Deol  
Harshbinder Singh Mann

## BARKING GECKO THEATRE

### Ambassador

Colin Pettit

### Honourary Scholar

Robyn Ewing AM

### Board Members

Bev East (Chair)  
Fran Ferreira  
Greg Caust (Deputy Chair)  
Jeanette Roberts (Company Secretary)  
Rachel McDonald  
Tim McInnis

### CEO & Executive Producer

Helen Hristofski

### Artistic Director

Luke Kerridge

### Producer

Sean Walsh

### Finance Manager

Joy Crocker

### Creative Learning Manager

Hannah Smith

### Development Manager

Sue Stepatschuk

### Marketing & Communications Manager

Aimee Hughes

### Production Manager

Michael Maclean

### Stage Manager

Emily Stokoe

### Teaching Artists

Anna Brockway  
Christie Sistrunk  
Danielle Chamberlain  
Georgia King  
Kerry Shaw  
Mark Storen  
Megan Wood-Hill  
Michelle Hall  
Teresa Jakovich  
Vicky Biorac

### Brochure Design

Bento Box Design Studio

## BLACK SWAN STATE THEATRE COMPANY

### Board

Nicola Forrest AO (Chair)  
Alan Cransberg (Deputy Chair)  
Felicity Gooding (Treasurer)  
Zoe Atkinson  
Linda Savage  
Prof. David Shirley  
Ivan Vella  
Francois Witbooi

**Artistic Director** | Clare Watson

**Executive Director** | Danielle Norrish

**Finance Manager** | Sarah-Jane Watkins

**Finance Officer** | Danielle Briggs, Jacqueline Truong  
(Maternity Leave)

**Company Manager** | Chantelle Iemma

**Associate Producer** | Zoe Hollyoak, Jessica Knight  
(Maternity Leave)

**Literary Director** | Polly Low

**Resident Artists** | Joe Paradise Lui, Emily McLean,  
Ian Michael, Chloe Ogilvie

**Director of New Writing** | Jeffrey Jay Fowler

**Production Manager** | Stewart Campbell

**Workshop Manager** | Les Hickford

**Construction Manager** | Alex Fisher

**Set Builder** | Ben Green

**Wardrobe Manager** | Lynn Ferguson

**Cutter** | Marie Nitschke-McGregor

**Wardrobe Assistant** | Louise Arcus

**Wardrobe Assistant Casual** | Sarah Forbes

**Costume Technician Casual** | Jenny Edwards

**Development Director** | Monique Beaudoire

**Development Manager** | Chandra Woodley

**Development Coordinator** | Liam Smith

**Marketing Manager** | Maria Sioulas

**Marketing Coordinator** | Chantel Dyball

**Public Relations Manager** | Irene Jarzabek

**Ticketing Coordinator** | Amy Welsh

**Ticketing Officer** | Linda Pope, Sinead Swords



