A WINDMILL THEATRE COMPANY AND SANDPIT PRODUCTION
PRESENTED IN ASSOCIATION WITH ADELAIDE FESTIVAL

HANS+GRET



By Lally Katz

3 - 12 March

Queen's Theatre, Adelaide
World Premiere Season



Acknowledgement of Country

Everywhere Windmill Theatre Company wanders we walk softly, we speak respectfully, we hold integrity, we collaborate and create while honouring the truth of reconciliation and the true history of this country.

Windmill Theatre Company knows that the land on which we create our work is sacred. We know there were many tribal family clans here before us and we now sit beside them.

We acknowledge the tribal family clans who are known today as the Kaurna Nation (Meyunna people).

We respect all Aboriginal and Torres Strait Islander people from across this sacred land which is known today as Australia.

Windmill Theatre Company holds a vessel of cultural understanding. This vessel symbolises a renewed journey towards the spirit of humanity and the coming together of all generations of the human family. We walk together with the oldest living cultures to guide these ways of understanding.

Written by Karl Winda Telfer, Senior Cultural Custodian
Mullawirra Meyunna – the Dry Forest People

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LALLY KATZ

A NOTE FROM THE WRITER

Hans & Gret has been a thrilling show to work on. It's made me dig deep into what I think beauty is, what youth means and who deserves to have it and the cost of trying to hold onto it.

I first began working with the extraordinary Rosemary Myers on *Hans & Gret*, based on her original idea. I would work with Rose on anything and have always so admired her and Windmill's passion for creating work that truly challenges and inspires young audiences.

The show has had a huge journey. It began as a more traditional theatre script (not really that traditional actually), but we worked on many drafts to find the truth of the character's stories and to capture the world they are living in. And then it transformed again when the fascinating world of bone conduction headphones was introduced to us by Sandpit, offering multiple other narratives and insights into the story. Brilliant director Clare Watson, a favourite collaborator of mine since I was 19, came onboard to direct and brought her incredible mind for dreamlike story, remarkable theatricality and dangerous fun.

I want to mention that the cast, particularly Gareth Davies have had a huge input into the script during rehearsals. Gareth (spoiler alert) has really made the role of the Witch his own and has crafted and created it in a way so specific and idiosyncratic that it's hard to imagine what the character would have been without him and his extraordinary and hilarious brain.

I have loved working on this show and my dream is that it ignites and inspires young audiences, scares them and want to see more theatre.

CLARE WATSON

A NOTE FROM THE DIRECTOR

This time last year, I was walking in the woods in Europe when I got a phone call from Rosemary Myers, "could you direct our production based on Hansel and Gretel by Lally Katz?"

Life is full of these wonderful moments.

And so began my journey with this story, a story that we're all familiar with: two children are cast out into the woods to fend for themselves, plucky and resourceful, they leave a trail of breadcrumbs. Along their path they stumble upon a candy house, too good to be true in a time of famine, their host turns out to be the greatest danger of them all, a Witch with a bloodlust for children. Lally has reimagined this traditional cautionary tale, in her inimitable way, to bring the thrill, the body horror and the transgressive to the fore. It has been a pure delight to collaborate with her again. And the team of actors and creatives who have gathered to bring you *Hans and Gret* are such talented, brilliant collaborators. So much of what you see on stage has come from their improvisations and is imbued with their humour and playfulness.

A huge thanks to the whole huge team for their big ideas and big hearts, everyone has worked with joy, laughter and great rigor to bring this story to the stage. This is the first production that I've had the pleasure to create here at Windmill, it's been an absolute blast. I look forward to sharing many more with you in the years to come.

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CREDITS

CREATIVES

Writer
Lally Katz

Director
Clare Watson

Designer
Jonathon Oxlade

Lighting Designer
Richard Vabre

Sound System Designer
Brendan Woithe

Dramaturg
Sam Haren

Movement Consultant
Larissa McGowan

Based on an original concept by Rosemary Myers

CAST

Witch
Gareth Davies

Mum / Hairdresser
Jo Stone

Dad / Hairdresser / Security
Jim Smith

Wally / Security
Antoine Jelk

Gret
Temeka Lawlor

Hans
Dylan Miller

Sim / Doubling
Emily Liu

Old Gret
Chrissie Page

Additional Cast
May Sim
Georgia Polischko
Zara Blight
Stella Byrne
Chloe Dowd

PRODUCTION & STAGE MANAGEMENT

Production Manager
Alex Hayley

Production Coordinator
Abigail Heuer

Stage Manager
Bridget Samuel

Assistant Stage Manager
Carmen Palmer

Head Mech
Benjamin Johnston

Lighting Technicians
James Oborn
Steven Durey

Head of Sound
Patrick Pages Oliver

Set build by Theatre Safe Australia (TSA)

Device Manager
Ashton Malcolm

PROPS & WARDROBE

Props Maker
Bianka Kennedy

Costume Supervisor / Dresser
Olivia Zanchett

Costume Maker
Ziva von der Borch

Wig and Hair Stylist
Jana DeBiasi

SANDPIT

Senior Producer
Jude Henshall

UX Designer
Josh Brigante

Sound and Technical Coordinator
Tyler Jones

Software Developer
Hugh Edwards

THANK YOU

Hans and Gret has been developed with the assistance of Anna Steen, Annabel Matheson, Maiah Stewardson, Lachlan Barnett, Elena Carapetis, Carol Wellman-Kelly, Georgi Paech and Harry Covill.

Windmill and Sandpit would also like to thank Dan Koerner, Alexander Ramsay, Chris Petridis and Darian Tregenza for their assistance with the season.

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BIOGRAPHIES



Lally Katz is one of Australia's most original and in-demand writers. She has written over 50 plays, most of which have been professionally produced. Lally's work has been described "as if The Simpsons was written by Tennessee Williams" (Sydney Morning Herald 2016). Her work has been produced widely across Australia and in London, Dublin, New York City, Mexico City and Delhi. Lally's libretto for Opera Australia's production of *The Rabbits* won the 2016 AWGIE Award for Best Music Theatre Script and a Helpmann Award for Best New Work.



Clare is an award-winning director and theatre-maker. She was the Artistic Director of Black Swan State Theatre Company from 2016 to 2022. Previously, Clare was Artistic Director at St Martins collaborating with children and teenagers. Her work has been presented by Malthouse Theatre, Melbourne Theatre Company, State Theatre Company South Australia, Sydney Theatre Company, Edinburgh Festival and Adelaide Festival among many others. Clare is a graduate of Directing at the Victorian College of the Arts and is a recipient of the Sidney Myer Performing Arts Award. Clare is the incoming Artistic Director of Windmill Theatre Company.



Rose is a multi-Helpmann Award winning director, her productions regularly visit leading stages and festivals around Australia and the world, including the Sydney Opera House, Hong Kong's Arts and Leisure Centre and New York's New Victory Theatre. Her directing credits for Windmill include *Rumpelstiltskin, Pinocchio, The Wizard of Oz, Fugitive, School Dance, Big Bad Wolf* and *Girl Asleep*. In 2015, she directed her first feature film *Girl Asleep* with Windmill Theatre Company, and in 2017 she was awarded the prestigious Australia Council Theatre Award. Rose was the Artistic Director of Windmill Theatre Company from 2008 to 2022, and is the Artistic Director of Windmill Pictures.



An award-winning designer for theatre, film and television, Jonathon has designed for companies including Sydney Theatre Company, Melbourne Theatre Company, Queensland Theatre, State Theatre Company of South Australia (STCSA), Belvoir Theatre, LaBoite, Bell Shakespeare, isthisyours?, Aphids, Arena Theatre Company, Polyglot, The Real TV Project, Polytoxic, Men of Steel, Lemony S Puppet Theatre, Terrapin Puppet Theatre, Vitalstatistix, Barking Gecko, The Border Project, Dead Puppet Society, The Last Great Hunt, Restless Dance Theatre, The Escapists and Sandpit among many others. Jonathon was festival designer for the Out of the Box Festival and Brisbane Festival's Arcadia. He is the production designer for *Beep and Mort*, a live-action puppet-based TV series created by Windmill Pictures for ABC Kids.



Richard Vabre is a freelance lighting designer who has lit productions for MTC, STC, Malthouse Theatre, Belvoir Street, Black Swan State Theatre Company, Back To Back Theatre, Victorian Opera, Circus Oz, Windmill Theatre, Arena Theatre Company, NICA, Barking Gecko, The Darwin Festival, Stuck Pig's Squealing, Chambermade, Rawcus, Red Stitch, Polyglot, Melbourne Worker's Theatre, Aphids and many many productions at La Mama Awards. Richard has won 5 Green Room Awards including the Association's John Truscott Prize for Excellence in Design (2004). He has also been nominated for 10 other Green Room Awards.

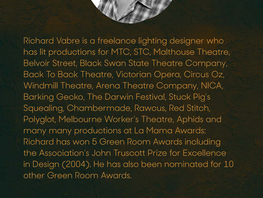


Brendan Woithe gained his post-graduate Masters in sound from AFTRS, and has never stopped studying music. His work often takes on unique acoustic instrumental connections with the projects, and moulds them into contemporary compositions.

Recent work includes composing the score and sound for the Shanghai Corporate Pavilion for the World Expo, a sound installation the AT&T TriBeCa Film Festival, and sound design for the opera Clusters of Light in Arab Emirates. He's worked extensively with Australian Dance Theatre and has worked broadly across film, television and the stage.



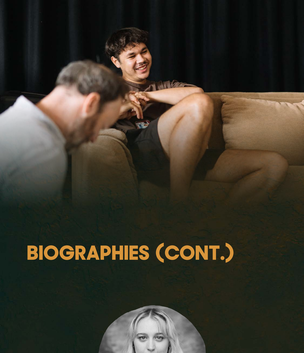
Sam is a Creative Director of Sandpit, a oompany that creats immersive, and interactive theatre and personal experiences. Sam was the Artistic Director of The Border Project from 2002-2012, directing or co-directing all of their work during that time.



Larissa McGowan graduated from the Victorian College of Arts and joined Australian Dance Theatre in 2000, touring extensively nationally and internationally with the company for eleven years. In 2008 McGowan was named the Australian Dance Theatre's Associate Choreographer. Following her 2003 Green Room Award for Best Female Dancer, McGowan won multiple prizes in 2004 at the Helpmann Awards and the Australian Dance Awards.

Larissa has worked with Sydney Dance Company, Link Dance Company, Vitalstatistix, Adelaide Cabaret Festival, Brisbane Powerhouse, State Theatre Company South Australia, Restless Dance Theatre, Tasdance and Co3 among many others. Her work has been presented by the likes of Adelaide Festival, Dance Massive and Dublin Dance Festival.

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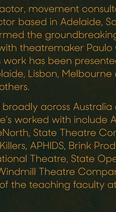


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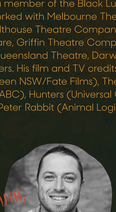
TEMEKA LAWLESS, ACTOR

After graduating from Adelaide College of the Arts, Temeka has forged a career in South Australia's theatre scene and theatremaker. She has worked extensively with Patch Theatre, touring nationally with the company, and is Associate Artistic Director of The Paperboats. Temeka is a yoga instructor, life model, artist and all round creative.



DYLAN MILLER, ACTOR

A graduate of Adelaide College of the Arts, Dylan has worked with State Theatre Company South Australia, Windmill Theatre Company and Sydney Theatre Company. In 2019 he toured internationally with *The Secret River*.



JO STONE ACTOR

Jo Stone is an actor, movement consultant, voice artist and director based in Adelaide, South Australia. In 2002, she formed the groundbreaking company Stone/Castro with theatremaker Paulo Castro. Stone/Castro's work has been presented widely, with seasons in Adelaide, Lisbon, Melbourne and Canberra among many others.

Jo has worked broadly across Australia and Europe. Companies she's worked with include Adelaide Festival, DanceNorth, State Theatre Company South Australia, LadyKillers, APHIDS, Brink Productions, Portuguese National Theatre, State Opera South Australia and Windmill Theatre Company She is currently part of the teaching faculty at AC Arts.



GARETH DAVIES, ACTOR

Gareth Davies is an actor and playwright based in Sydney. He is a member of the Black Lung Theatre. Gareth has worked with Melbourne Theatre Company, Malthouse Theatre Company, Belvoir, Bell Shakespeare, Griffin Theatre Company, Redline Productions, Queensland Theatre, Darwin Festival and many others. His film and TV credits include The Daughter (Screen NSW/Fote Films), The Letdown (Giant Dwarf/ABC), Hunters (Universal Cable/ Valhalla) and Peter Rabbit (Animal Logic).



JAMES SMITH, ACTOR

A graduate of Flinders Drama Centre, James Smith has worked extensively as an actor and theatremaker across South Australia. James has worked with State Theatre Company South Australia, Windmill Theatre Company, Theatre Republic and Brink Productions among many others. Throughout 2021, he toured nationally with the Australian tour of Girl from the North Country.

ANTOINE JELK, ACTOR

Antoine is an actor, theatre-maker, composer and sound designer for stage and screen. Antoine has worked with State Theatre Company South Australia, Windmill Theatre Company, Tiny Bricks, Brink Productions, Audioplay and many others. He has worked as a composer and sound designer for Windmill Theatre Company, Di and Viv and Rose (Rumpus 2022), Coldhands (Rumpus 2022), The Wolves (Rumpus 2021).

EMILY LIU, ACTOR

Emily graduated from QUT with Distinction in a Bachelor of Fine Arts (Acting) in 2021. Highlights from QUT include Gloria, Twelfth Night and The Laramie Project. In 2022 Emily made her professional theatre debut with debase productions in the premiere of Death in a Statesman and worked with La Boite Theatre as a cover for An Ideal Husband. She first worked with Windmill in 2015 on their critically acclaimed film Girl Asleep and is thrilled to be back with them again for the premiere season of Hans and Gret.



CHRISSIE PAGE, ACTOR

Chrissie is an actor, theatremaker and arts advocate based in South Australia. She has worked with State Theatre Company South Australia, Flying Penguin Productions, Windmill Theatre Company, Foul Play, Human Movement and ActNow Theatre among many others. She has performed all over Australia and internationally in Edinburgh.

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ABOUT WINDMILL THEATRE COMPANY

Based in Adelaide, Australia, Windmill Theatre Company create and present unique and contemporary theatre shows inspired by the vibrancy, modern sophistication and inventiveness of young people and showcases these works to an ever-increasing national and international audience.

Since our inception in 2002 we have won a swag of awards for our distinctive house style of theatre that makes true adventure and creative ingenuity synonymous with the Windmill name.

In 2017, we announced the launch of Windmill Pictures, a new arm of the company dedicated to developing screen projects from our live theatre repertoire.

ABOUT SANDPIT

Sandpit is a leading, award-winning technology and experience design studio. Partnering with museums, brands and cultural institutions, Sandpit has connected millions of people to the best in immersive, creative and participatory technology. Sandpit's architectural and exhibition design services place audiences right at the centre of an interactive journey that connects the physical to the digital.

Founded in 2012, Sandpit's Co-founders Sam Haren and Dan Koerner have merged their diverse set of experience in placemaking, multimedia, the arts and digital content to develop cutting edge technology and create new and accessible ways of storytelling. With an expert team of designers, developers, artists, architects and engineers, Sandpit continuously discovers new ways of bringing information to life.

WINDMILL THEATRE COMPANY STAFF

Clare Watson
Incoming Artistic Director

Rosemary Myers
Artistic Director, Windmill Pictures

Kaye Weeks
Executive Director

Ross McHenry
Executive Producer

Emma Biglands
Business Manager

Alex Hayley
Production Manager

Abigail Heuer
Production Coordinator and Company Stage Manager

Jana Drummond
Associate Producer

Madison Thomas
Associate Producer, Windmill Pictures

Anthony Nocera
Marketing and Communications Manager

Sarah Pledge
Development and Marketing Executive

Gemma Winter Harris
Administration and Operations Coordinator

WITH THANKS TO OUR STUDIO COLLECTIVE

Chris & Susan Stewart, Diané Ranck, Ginger & Barry Fitzpatrick, Helen Black, Jane Doyle, Joanne Griffiths,Judy Potter, PS & SJ Smith, Roger & Helen Salkeld, Ronald Bannear, Sharon Tierney, Rosey Batt, Sheryn Foord, Simone Vinall, Steve Smith & Kaye Weeks, Sue Gredley, Rick Frolich (Tynte Flowers).

The Windmill Studio Collective are a wonderful group of humans who directly support the creation of new Australian work. For more information on how to join, visit our website.

Warm thanks to our dedicated Windmill Fan Club patrons who are listed on our website.

Windmill is supported by the Government of South Australia through the Department of Education and the Australian Government through the Australia Council for the Arts, its arts funding and advisory body. *Hans and Gret* has also been funded through the Australian Government's Restart Investment to Sustain and Expand (RISE) Fund.

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