

#### Jai Leeworthy - Music Ensemble

Jai Leeworthy is a theatre maker, composer and student of film theory at the University of Melbourne. His recent musical work for plays includes sound design for *My Pet, My Love* (2015) presented as part of Midsumma festival at La Mama Courthouse and *Echo* (2015) by Union House Theatre. Jai is also a participant in Platform Youth Theatre's current program '2015/15', in which he is writing, directing, designing and performing in several short works to be shown simultaneously in August at La Mama theatre. His first major play, *Dogshrine*, is soon to be performed in August as part of MUDfest 2015.



#### Doug Montgomery - Lighting Designer

Douglas is a regular powerhouse of independent theatre, his pursuits including award-winning Directing, Producing, Acting and Designing for the last 14 years. Notable works include *Hamletmachine* by Heiner Muller, *Woman in the Window* by Alma de Groen and *Tape* by Stephen Belber. His recent Lighting Design credits include *The Parricide* (LaMama), *Supergirly* (Chapel Off Chapel), *Love Triangle 1919* (Melbourne Fringe) and most recently *The Crucible* (Eagle's Nest Theatre).



He has worked extensively with prominent Melbourne Independent Theatre companies including Sisters Grimm, Hoy Polloy Theatre, Fly-On-The-Wall, Mockingbird Theatre Company, Actomatic 3000, Lab Kelpie Productions, Steam Productions, Company White Wolf, and numerous new and emerging theatre companies. In 2008 he formed his production company, Broken Mirror Productions in Brunswick.

He is currently the technical production manager for *The ANZAC Centenary, Victoria's Journey of Remembrance*, now in its second year, touring regionally across Victoria for the State Government. He'll also be lighting the New Australian work *Price Check – The Musical* at Theatreworks in August.

#### Cameron Silman (Crooked Nosed Warrior of Peace) - Set Designer

Born 23rd of December 1983, Fruitgrove, Queensland, Australia, inspired by passion, expression and love, creating worlds, galaxies and souls in parallel universes in possible afterlives, unraveling subconscious unconscious consciousness, exploring inner and outer space opening past present and future insights into life through meditative creative processes and mediums in the one collective organism of Life. Cameron hopes to achieve a more open minded considerate and aware culture worldwide that embraces nature and each other for a sustainable happy earth that never ends.



#### Kobus Jansen Van Rensburg - Lighting Operator

My name is Kobus Jansen van Rensburg, and although my name is quite elaborate, I am actually a down to earth kinda guy. I have been interested in Audio and Visual management from a very young age and developed my passion whilst managing lighting and audio for school plays and functions. I was very humbled when presented with the opportunity to be a part of the Panopticon Collective team under the directorship of Sebastian Bertoli and with such talented actors as Jeni Bezuidenhout and Penelope Langmead. I have been captivated by the wonderful writing of Kathryn Goldie's since the first rehearsal and can't wait to see the final version.



#### THANKS

Peita Collard

Mark Harris

Scratch Warehouse

Young & Jackson Hotel

Adam Ward

And a huge thanks to our incredible pozible supporters:

Marie Werrett, Henry Bezuidenhout, Toby McKinnon, Maeve MacGregor, Brandon Humphrey, Alida & Henry Bezuidenhout, Alex Dawson, Sarah Hamilton

Panopticon Collective acknowledges that our venue is on traditional Wurundjeri land.

PC

PANOPTICON COLLECTIVE

LOVE, SARAH

BY KATHRYN GOLDIE

DIRECTED BY SEBASTIAN BERTOLI





Panopticon Collective is a Melbourne-based theatre and film production company with a focus on creating new Australian work, exploring themes of national identity and social responsibility.

We are committed to working toward paying artists.

Founders Jeni Bezuidenhout and Sebastian Bertoli are graduates of Arts Academy (University of Ballarat). They have been working together acting, directing and writing for the last 18 months, collaborating with numerous Melbourne-based theatre and film production companies including Pixel Theatre, Ladymullet Productions, Until Monstrous Theatre, Sine Qua Non and Underground Media. [www.panopticoncollective.com](http://www.panopticoncollective.com)

#### Director's Note

I can't really believe that we're open already. Seems like last week (it was in fact two months ago) that we approached Kathryn and asked her to write us a play.

I'm very proud of the play you're about to watch today. Thank you for your support in taking a risk on a brand new company and making your way down to a strange little warehouse in North Melbourne.

For me, this play is about many things - memories, mortality and family...and most importantly, friendship. And essentially about the impact that some relationships have on us forever.

I want to thank the wonderful support given to us by the team at Scratch Warehouse (Tim, Tash, Xanthia and Amelia), my family and my partner-in-crime Jeni.

- Sebastian Bertoli, Director (June 2015)

#### Georgia Whyte - Assistant Director

Georgia has trained in dance and theatre from the age of 10.

A member of Platform Youth Theatre Company, she is the current Campaign Manager for *Someone Like Thomas Banks* (2015) and Production Manager with seasonal arts festival group *Brunswickfolks*. She also trains with Melbourne improv group, The Improv Conspiracy.

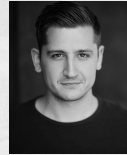
Georgia wrote and directed *Girl Pit* at La Mama Courthouse (2014) and was Stage Manager for Tammy Weller's *Single Admissions* (Milkbar Theatre, 2014). She recently performed in *Y?* by Renae Shadler and Collaborations (Melbourne Fringe 2014) and *Aria* by Black Hole Theatre Company (2014).

Among this she is studying Public Relations at RMIT where she aims to work in Arts Management upon graduating this year. After collaborating with Jeni and Sebastian in *tiny. big. world.* (Until Monstrous, 2014) she is super excited to be helping bring *Love, Sarah* to life.

#### Kathryn Goldie - Playwright

Kathryn Goldie is a writer, film-maker and theatre-maker with qualifications in Screenwriting from RMIT and Narrative Film-making from VCA. She wrote and produced *Love Triangle, 1919*, which had a successful 2014 Melbourne Fringe season, having debuted in the sell-out show *Ladymullet Productions Presents* at Midsumma 2014. Her monologues *Yazdovsky's Gift* and *The Legs and The Heart and The Head* were staged by Baggage Productions in 2013 and 2014 respectively. *The Kind of Man* was a popular finalist at Short + Sweet Melbourne in 2011, a festival for which Kathryn has also directed. Several of her short plays have been performed in festivals in Melbourne and Sydney. Kathryn's short film *Bodysurfer* won Best Film and Best Drama at the 2013 RMIT Film Awards. Its script was commended in the 2010 Fellowship of Australian Writers' National Literary Awards. Her 2008 short film *Steak*, a winner in the then-Australian Film Commission's Raw Nerve initiative, was a finalist in the Melbourne Queer Film Festival's City of Melbourne Awards and won Best Narrative in the 2011 RMIT Film Awards. 2007's *Duck Soup* has screened at 25 festivals around the world.

In 2013 Kathryn was Artist-in-Residence at Footscray's Colour Box Studios, and her video artwork *Once Upon a Time in the West* was part of its Façade projections. Her video composition *Cubular Oceans* has played in Melbourne, Auckland and Beijing as part of 3 Shades Black's *Moving Scores*. Kathryn is delighted to be the first writer to work with the talented folk at Panopticon Collective.



#### Jeni Bezuidenhout - "Sarah"

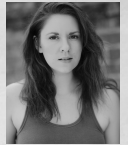
Born in Pretoria, South Africa, Jeni moved to Australia at the young age of 15. She grew up moving around the country and finished drama school at the Arts Academy (University of Ballarat) in 2012. After moving to Melbourne, Jeni became heavily involved with new and immersive independent theatre.

Last year Jeni made her directing debut at Melbourne Fringe Festival with the production *Love Triangle, 1919* by Kathryn Goldie. Earlier in the year she directed a small independent new work called *The Debt Collector* by Harris Smart.

After successfully pitching *tiny. big. world.* to Until Monstrous Theatre for their mini-festival "Afterworks", Jeni went on to produce, co-write and act in it. Directed by Sebastian Bertoli, *tiny. big. world.* was a confronting new work which tackled issues of depression, self-worth and suicide.

As an actor, Jeni has appeared in immersive pieces *Wendy House* (which had a sell-out season in Adelaide Fringe 2014), *The Substation* (2014), *Delightfully Grim* (2012) and *The Lear Project* (2012). Jeni has appeared in a number of new Australian works: *Girl Pit* (2014), as part of La Mama Theatre's Platform Youth Theatre program, Sly Rat Theatre's *The Martyrs* (2013) and *From Cradle to the Brave* (directed by Chris Baldock, Short+Sweet 2013).

Jeni's recent film credits include *The Happiest Day Of My Life* (directed by Sebastian Bertoli, 2014), *The New Australians* (2014), *The Fall of Eve* (2014), and three Sasha Kane films: *Painless*, *I Promise* (2014) and *Flora* (2015).



#### Penelope Langmead - "Nan"

Penelope Langmead returns to theatre performance in *Love, Sarah*. Penelope was immersed in music and drama study, musical performance and theatre, including musical theatre through school and university. Subsequently she has mainly performed individual and short acting pieces and enjoyed presenting singing and spoken word performance in community settings. Penelope is delighted to be reconnecting with theatre performance with Panopticon Collective and through Kathryn Goldie's writing, in which she finds richly resonant life themes and story.



#### Kelly Dowall - Music Ensemble

Kelly Dowall graduated from the University of Queensland School of Music in 2006 and has been a student and performer of music from the Middle East and Eastern Europe for the past ten years. She has performed and composed music for live circus and dance acts with various traditional and contemporary world music groups. Kelly is currently a member of the Melbourne-based Sevdah and Sephardic music ensemble Saray Iuminado.



#### Isabelle Bertoli - Music Ensemble

Isabelle graduated from the University of Ballarat's Arts Academy, with a Bachelor of Arts (Acting) in 2009. She went on to complete a Masters of Teaching, specialising in Teaching Shakespeare, at the University of Melbourne in 2012.

Her theatre credits from last year include: Social in Squid Stamp's *The Technology Show*; Sarah in *Something Old, Something New* and Fay Blue in *Your Guide* for Essendon Theatre Company's play festival "Something With A Twist"; Lunatic in Mockingbird Theatre Company's *Quills*; Banquo in Eagle's Nest Theatre's *Macbeth*. As well as production manager and front of house for Ladymullet Productions' season of *Love Triangle 1919* for Melbourne Fringe Festival 2014. She was awarded People's Choice Award Best Performance of a Female Actress by Hannie Rayson for her role as Clare/Susan/Missy in *Children of the Paparazzi* at The National Playwright Competition 2014.

Her recent film credits include: Sally in Lamberg and Bennett Productions entrant *Candy Cravings* - a finalist for the Forty Eight Hour Film Festival Melbourne (2013); Jane in Sam Hicks' *Psychotherapy* (2014); Ophelia in Underground Media's *The Happiest Day Of My Life* (2015); and Pam/Mum in TipRat Theatre & Underground Media's web series *Something Nautical* (2015).

Isabelle has been singing on and off since she was nine years old. Having established the foundations of her formal training in Classical she has begun to experiment with contemporary music including folk ballads and covers. She hopes to perform at open mic nights in the near future.

