

with theatre works

A promotional poster for the play 'The Long Game'. The background features two women standing behind horizontal window blinds. The woman on the left is in focus, looking directly at the camera with a serious expression. The woman on the right is slightly out of focus, looking downwards. The lighting is dramatic, with blue and pink tones. The title 'THE LONG GAME' is prominently displayed in the lower half of the image, with 'THE' in pink and 'LONG GAME' in white with pink outlines.

THE
LONG GAME
LONG GAME

by sally faraday

presented by glieson-faraday productions and theatre works

28 JUNE - 13 JULY | EXPLOSIVES FACTORY

📍 explosives factory, rear laneway 67 inkerman street, st kilda

Theatre Works and Glieson-Faraday Productions respectfully acknowledge First People's sovereignty and recognise the continuing connection to lands, waters and storytelling by Traditional Custodians of Country throughout Australia.

We pay our respects to the many clans and language groups in Victoria, to their elders past and present, and acknowledge the strength and resilience of all Aboriginal peoples.

Always was, always will be Aboriginal land.

ABOUT THEATRE WORKS

Theatre Works is an artist-first organisation and we exist to support emerging, established, local and national artists as they achieve their vision on stage with as little compromise as possible. We encourage risk-taking and live for new ideas.

MISSION

Theatre Works fills a vital niche in the Australian cultural landscape as an artistic home and destination for the ambitious, the new and the eminent.

VISION

To be the Australian epicentre of independent theatre and independent theatre makers by investing in, empowering and supporting artists of all experience, identity, background and aspiration to make ambitious works that reflect, redefine or reimagine contemporary Australia and contemporary Australian theatrical practice.

VALUES

ARTIST OVER ART

We believe in creating safe opportunities and environments for artistic and professional development in pursuit of individual artists and companies' own definitions of success.

EMPOWERING RISK

We believe that the future is defined by those who challenge the status quo. As such we partner with companies and artists that push the boundaries of content, form or scale.

CREATIVE FREEDOM

We get out of the artists' way.

SUSTAINABLE PRACTICE

We value the longevity of our organisation, partnering artists and their careers, our planet and our art form. We prioritise the mental and fiscal health of our organisation and partnering artists.

DIVERSITY AND ANTIRACISM

We believe in a theatre and a theatre sector that is a true representation of the diverse world in which we live. We actively seek to create opportunities and pathways for marginalised communities.

THE TEAM

DIANNE TOULSON (she/her) Executive Director / Creative Producer

ADAM GARDNER (he/him) Marketing / Graphic Design

STEVEN MITCHELL WRIGHT (he/him) Artistic Associate

LAURA HOOK (she/her) Venue Operations Manager

BELLE HANSEN (she/her) Associate Producer / Box Office Manager

ANNE HENDERSON (she/her) Finance Administrator

KITAN PETKOVSKI (he/him) Creative Associate

ALANAH GUIRY (she/her) Access and Inclusion Coordinator

THE LONG GAME

CREDITS

PLAYWRIGHT

Sally Faraday

DIRECTOR

Krystalla Pearce

CO-DIRECTOR

Alkisti Pitsaki

CAST

Gloria Ajenstat
Charmaine Gorman
Petra Glieson

DRAMATURG

Peter Elliott

LIGHTING DESIGNER

Natalia Velasco Moreno

SOUND DESIGNER

Beau Esposito

AV DIRECTOR

Eddie Diamandi

COSTUME DESIGNER

Olivia Adamow

SET DESIGN AND CONSTRUCTION

David Bramble

STAGE MANAGER

Kate Weston

PRODUCTION PHOTOGRAPHY

Jodie Hutchinson Photography

CONTENT WARNINGS

This performance contains strong language as well as graphic descriptions of sexual assault. While this story and all events depicted are fictional we recognise they might be triggering for some audience members.

**Recommended viewing:
Age 18 +**

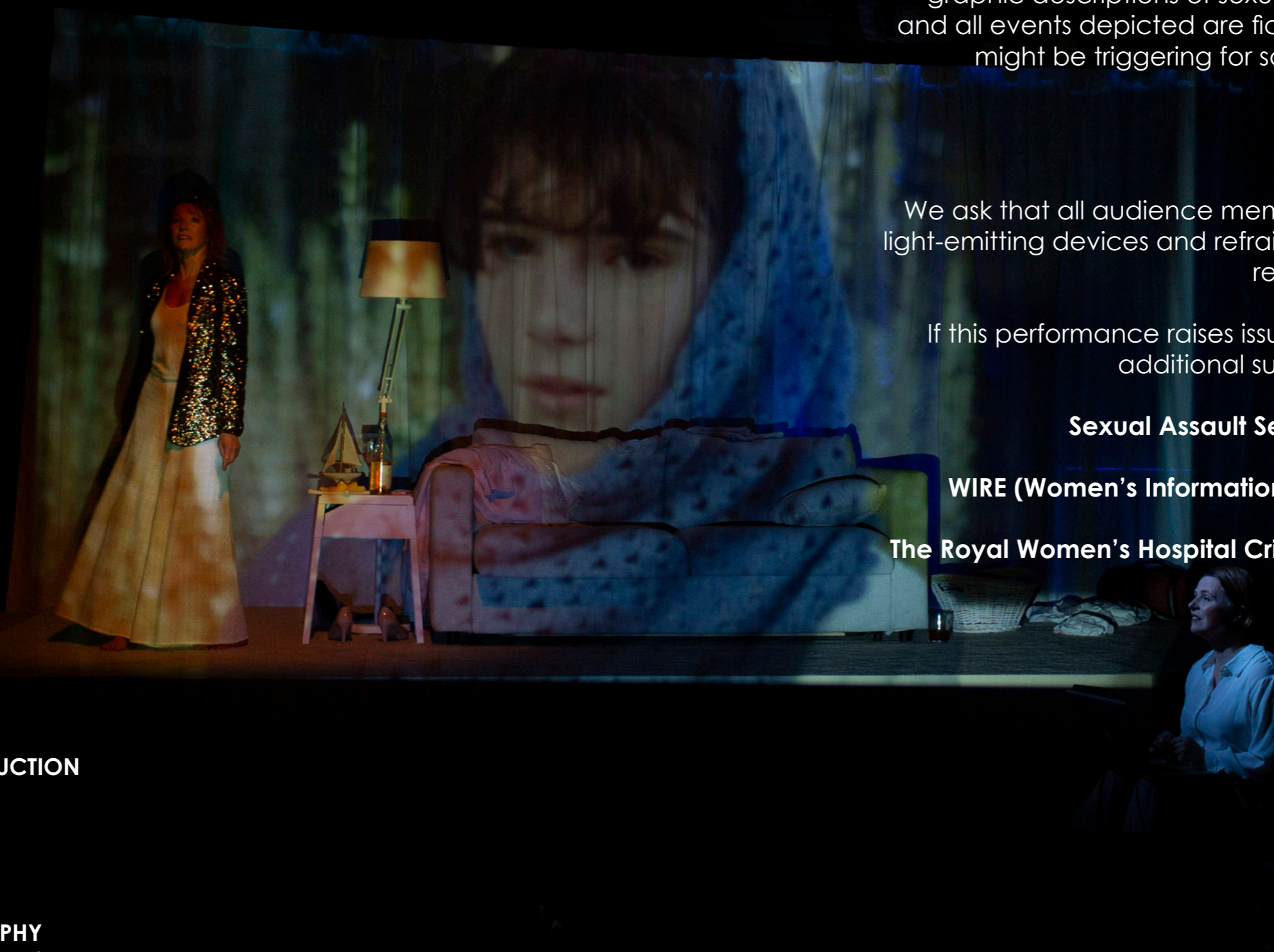
We ask that all audience members turn off any noisy or light-emitting devices and refrain from photography and recording during the show.

If this performance raises issues for you and you need additional support, you can contact -

Sexual Assault Services Victoria Crisis Line
1800 806 292

WIRE (Women's Information and Referral Exchange)
1300 134 130

**The Royal Women's Hospital Crisis Response Counselling
and Support Line**
(03) 9635 3610



A NOTE FROM THE WRITER AND DIRECTORS

The genesis of this play was anger. And then questions; big questions and the vague hope that by taking a deep dive into some tricky subject matter, we might answer them.

Is Australia a nation with a 'women' problem? Brittany Higgins had just come forward with her allegation of rape against Bruce Lehrmann and it seemed that this extraordinary case had exposed a huge fault line in the fabric of Australia. Of course we weren't a nation with a 'women' problem - we'd had a female Prime Minister after all and a seriously effective one at that. Hadn't we?

Of course, that Prime Minister, Julia Gillard, had been subjected to public criticism, so often implicitly gender-based that she felt compelled to call it out on the floor of Parliament.

All of this made us furious but was it evidence of a national 'women' problem or just...politics? As more details of the Brittany Higgins case came to light it seemed there was a deeper and wider structural issue at play. Brittany's complaint had at first been mis-handled. Evidence of the rape was destroyed, whether out of stupidity or design. It was revealed that the seat of power in Australia had no dedicated Human Resources department to make such complaints to and what's more, the ham-fisted responses of Brittany's superiors seem to suggest a desire to make her complaint disappear.

As the months progressed, more complaints emerged. Female politicians of all stripes came forward with revelations about encounters in Parliament House that suggested it was an unsafe workplace for women. All of this culminated in the 2021 March4Justice at Parliament House during after which the Prime Minister declared that Australian women were lucky because elsewhere in the world similar marches would be 'met with bullets...'.

As the writing, development and rehearsal of the play progressed, it seemed that the answers to these questions only became more elusive. And so, we decided to lean into it. Our greatest hope for you, our audience, is that you lean into it too, get as furious as we are and keep the questions and the conversation going. Isn't this what theatre is for after all?

Sally, Krystalla and Alkisti





SALLY FARADAY

WRITER & CO-PRODUCER

Playwright and screenwriter Sally Faraday has worked on a variety of projects including *The Last Line*, which received development funding from Film Victoria, *The Ladies Home Companion*; a re-imagining of the development of the vibrator in the late 19th century and the short film *Red Lopez* which won 'Best Drama' at the New York and LA Shorts Festivals in 2017. Her most recent theatrical work, *Life of Byron* co-written with and starring George Kapanianaris and Maria Theodorakis and directed by Tony Nikolakopoulos has just completed a season at the Factory Theatre in Sydney and the Alex Theatre in Melbourne.



PETRA GLIESON

CO-PRODUCER & PERFORMER

ESME

A professional actor and theatre maker in the Australian film, television and theatre industry for over 20 years, Petra Glieson has worked and trained with significant award-winning writers, directors and acting coaches.

Petra has had numerous leading guest roles in Australian television dramas such as the hit comedy *Metrosexual*, acclaimed dramas like *City Homicide*, *Blue Heelers*, *Stingers*, *State Coroner*, *Neighbours*; ABC productions *Janus*, *It's A Date* and *Dr. Blake Mysteries* and recently starred in the acclaimed theatrical premiere of *Beautiful Highness* by Chelsea Plumley at Chapel off Chapel. She has also collaborated on projects with established and innovative theatre companies such as 'Machination Theatre Ensemble' with Megan Jones and Wendy Ward's 'Ward Theatre Company' as both a company member, manager/coordinator and actor both in Australia and the U.S.

"I am so proud and lucky to be a part of bringing Sally's terrific play to audiences. The writing is honest, the characters are flawed, human and the topic... is something that affects us all."



KRYSTALLA PEARCE

DIRECTOR

Krystalla is a Greek-Australian theatremaker, teaching artist, and producer. Her interests include culturally specific works for theatre and new Australian writing. She is a graduate of NYU's Tisch School of the Arts (MA Performance Studies). Local theatre credits include: *Archimedes War* (VCA), *Prayer Machine* (Red Stitch), and *She is Vigilante* (Theatre Works). While living in New York, Krystalla co-founded experimental theatre company Rat King Theatre. Her work has been presented internationally in Greece, Mexico, and the USA including at The Brick, The Wild Project, PERFORMA15, The island_resignified, and Dixon Place. She received the Dame Joan Sutherland Award for Australian Artists living in the US and was part of MTC's 2020 Women in Theatre Program.

"Having this play land in my inbox was a gift! I was hooked by the gritty and complex characters and the necessary and unforgiving subject matter. I love that it doesn't give us all the answers. I'm grateful to Sally for entrusting me with her work and proud and privileged to be part of the wonderful team bringing it to life."



ALKISTI PITSAKI

CO-DIRECTOR

Alkisti is a director-writer-performer from Athens, Greece, and a graduate from the Masters in Theatre Directing program at the Victorian College of the Arts. Alkisti began her career as a singer/actor on stage and TV. Upon graduating with a BA(Hons) in Theatre Arts and receiving an award for Best Graduating Artist, Alkisti directed self-written shows in Greece and Australia. During her master's at the VCA, Alkisti was a directing intern at *Harry Potter* and *The Cursed Child*. In 2023 Alkisti was the creator and performer of a show based on ancient Greek myth that was part of the NGV's Summer Kids Festival and directed *Inside Out* an Indigenous comedy that premiered at the Malthouse as part of the Yirramboi Festival.

"What drew me to this play was its ability to pose questions...questions for friends, family, colleagues, questions for the dinner table."



CHARMAINE GORMAN

PERFORMER
MIRANDA

Acting professionally for over 30+ years, Charmaine has appeared on many Australian television shows. In Australian theatre she has worked with the Bell Shakespeare Company, MTC and STC Adelaide, and toured Australia in large scale musicals and plays, most recently for Watch This' production of A Funny Thing Happened On The Way To The Forum, for which she received a Green Room Award for her role of Pseudolus. As a writer, she has written and produced plays for the Melbourne Comedy Festival and Fringe Festival, received feature film and television development funding. Most recently, under their production company, Baby Banksia. She and her sister, Kate Gorman, produced the drama series More Than This screened on Paramount+. Charmaine has also written for the television sketch comedy show Full Frontal and received grant funding from major funding bodies to develop film scripts.

For Charmaine, the rehearsal room of The Long Game has been an incredible, warm and safe space to work through such content and the experience of bringing this piece to the stage, one that may not be matched for years to come.



GLORIA AJENSTAT

PERFORMER
GAYE

Gloria is a Melbourne-based actor. Her career spans several decades, having appeared in many Australian TV productions of the time, before moving to New York to study with Uta Hagen. She spent the following 10 years in the city working and performing across a variety of theatre projects. After returning to Australia to resume her career, she featured in the film 'Blind Company' alongside Colin Friels, and has had roles which include Winners and Losers, Time of Our Lives, Magazine Wars and most recently High Country.

"I love how the play brings attention to the futility in trying to curate one's life only to find out that the truth will do it for you."



NATALIA VELASCO MORENO

LIGHTING DESIGNER

Natalia brings over a decade of lighting design experience, spanning architecture, film, and theatre. Her portfolio encompasses projects in museums, galleries, and public spaces across Australia and overseas, as well as contributions to international cinematic productions, television, and independent theatre. Combining experience as a technician, rigger, and draftsman, and having a background in art and painting, Natalia is driven by her passion for crafting immersive experiences through colour and form. Her primary focus lies in contemporary performance lighting, where she is interested in combining artistic expression with technical precision to bring narratives to life.



BEAU ESPOSITO

SOUND DESIGN AND COMPOSITION

Beau is a trans masculine non-binary composer and sound designer from Naarm, working across theatre and film. He is a recent graduate of Victorian College of the Arts and holds a Bachelor of Fine Arts in Production.

Beau's credits include sound design and composition for: THE SOUND INSIDE (Melbourne Theatre Company); SEX MAGICK (Griffin Theatre); TELETHON KID (Malthouse Theatre) STAY WOKE (Malthouse/ Darlinghurst Theatre Company); OVERFLOW (Darlinghurst Theatre Company); HYDRA (Darebin Arts); DARKNESS (NewTheatricals); CAVEMXN (Anthropocene Play Company); WINTER FEAST, NIGHT MASS (Dark Mofo); FAST FOOD (Red Stitch); SLUTNIK, GUERRILLA SABBATH, ADAM (Midsumma Festival); CACTUS (La Mama); PUNK ROCK (Patalog Theatre); SLUT (The Burrow); THE DREAM LABORATORY (Essential Theatre); TREATS and BRITTANY AND THE MANNEQUINS (Fever103 Theatre); LAND (Three Fates Theatre Company); NEVER SAID MOTEL (Melbourne Writers Festival); TRAM LIGHTS UP (Bighouse Arts). Beau was associate sound designer for SUNDAY with STC.



EDDIE DIAMANDI

AV DIRECTOR

A graduate of the Victorian College of the Arts, Eddie spent his early childhood touring with his father for The Great Moscow Circus. His graduating film, *Rigor Mortis*, won Best Director at the VCA and screened at festivals including Palm Springs International Shortfest and Melbourne Queer Film Festival. In 2015, Eddie received the AMP Tomorrow Maker award, funding the short film *Emily*, which was selected for the MIFF Accelerator Lab. In 2019, he made the Screen Australia-funded short film *The Wake*, which was nominated for several awards. Eddie also completed a directing attachment on US TV Series *Preacher* (AMC/Point Grey Pictures).

Eddie is currently developing several long-form projects. His television project *Pierrot* and feature project *Svetlana* were shortlisted by Sundance Screenwriters Lab, with the latter receiving Screen Australia development funding. Most recently, Eddie co-wrote and directed episodes of the upcoming series *Year Of* (2023, Stan/Roadshow Rough Diamond).



OLIVIA ADAMOW

COSTUME DESIGN

Olivia is a costumier and designer from Ngunnawal land, Canberra. She recently completed a Bachelor of Costume making and management at WAAPA in 2023 and relocated to Naarm. WAAPA credits include; *Footloose* (2023), *Wise Children* (2023), *Sweeney Todd* (2023) and *Orestes* (2022). Olivia has enjoyed working on *The Long Game* and appreciates the dedication of the cast, crew and creatives to telling this story.



DAVID BRAMBLE

SET DESIGN AND CONSTRUCTION

David Bramble first worked with Sally in student theatre at Monash University while studying a Bachelor of Performing Arts. They toured together to Edinburgh and London in 2001 on the modern Restoration Comedy, *'Pandora's Box'* after which Dave was drawn to design and construction in the student and semi-pro circuit, whilst continuing to perform.

After a few years teaching he fell into experiential event design in the family entertainment market, designing and building for Disney, Warner Bros, Lego and the Australian Open amongst others. As the Creative Director at TES Live you can see his designs at major events around Melbourne and interstate. He has greatly enjoyed dipping a toe back in the world of theatre and feels privileged to be working on such an important work and with such a talented creative team.



KATE WESTON

STAGE MANAGER

Kate Weston is a theatremaker based in Melbourne and a graduate of the Victorian College of the Arts with a BFA in Theatre. A jack of many trades, Kate is a director, writer and performer.

As a stage manager, Kate's work includes *Lake Disappointment* (2019), trans rights activist Jacob Thomas' solo show *Transgression* (2019), the Australian premiere of *Adam* by Frances Poet at Gasworks (2020), and a number of plays for Melbourne Shakespeare Company, including *As You Like It* (2020), *The Winter's Tale* (2021) and *The Tempest* (2023). More recently, she stage managed *Life of Byron* (2023) for its seasons in Melbourne and Sydney, and just closed *Samuel Beckett* and *the Rainbow Girl* at St Martin's Youth Theatre.

THANKS TO OUR FRIENDS AND SUPPORTERS

Alpha Shows, James Andrews, Lyall Brooks, Rhea Brendish, Emily Brown, Caroline Craig, Mary Crooks, Kim Denman, Janet Dimelow, Shae Eklund, Peter Elliott, Greggles Erdstein, Helen Faraday, Hugh Fleming, Dena Gerolymou, Julia Grace, Katja Glieson, Matt Glieson, Rachel Imam, Ben Jackson, Shereen Kiddle, Bronny Lane, Kathleen Maltzahn, Little Red Vanity, Little Train Creative, Reuben Liversidge, Emily Lynch, Laura Milke-Garner, Allyson Oliver-Perham, Tony Nikolakopoulos, Mauricio Pontalti, Tanya Schneider, Jaye Syson, Sexual Assault Services Victoria, Stage School Australia, Dianne Toulson, The Costume Department, Victorian Women's Trust, YourDNA, Larissa Waters, Ben Weiss, Flora Weiss, Bex Young

To our generous supporters who gave to the ACF fundraiser, you've been wonderful.



THEATRE WORKS
ST KILDA

HELP US RAISE

\$40K IN 40 DAYS

TO SUPPORT INDEPENDENT ARTISTS

Join us as we embark on a crucial 40-day mission to raise \$40k.

Your donation today will provide essential support for indie artists and companies presenting their work with us over the next year.

This campaign is vital for continuing to empower the independent arts scene. Every donation, whether \$4 or \$4000, moves us toward our \$40k target and makes a substantial impact. All donations over \$2 are tax-deductible.

If donating isn't an option, sharing this campaign with your network can also greatly help. Every bit of support counts!

Thank you for helping us keep Melbourne's independent theatre vibrant, thriving and accessible.



DONATE NOW VIA
THEATREWORKS.ORG.AU

WE'RE BUILDING

A NEW FUTURE

FOR THEATRE WORKS



Nestled in the heart of St Kilda, the historic 1914 Parish Hall has been the home and soul of Theatre Works since 1986. It has helped launch and promote the careers of actors, directors and theatre makers and presented countless productions that reflect, redefine, and re-imagine contemporary Australia.

This year, we are embarking on the ambitious redevelopment of our home in St Kilda to update its facilities and make it accessible for all actors and audiences.

READ MORE AND GET INVOLVED VIA [THEATREWORKS.ORG.AU](https://theatreworks.org.au)

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