

RIVERSIDE

NATIONAL THEATRE
OF PARRAMATTA

PUTTING THE NATION ON STAGE

Riverside's National Theatre of Parramatta presents

THE THINGS I COULD NEVER TELL STEVEN

Written by Jye Bryant Directed by Anthea Williams

Riverside Theatres, Parramatta

5 - 14 November 2020

Image by Shane Roczario



Riverside's National Theatre of Parramatta presents

THE THINGS I COULD NEVER TELL STEVEN

Performers

Helen Dallimore

Adam Rennie

Elenoa Rokobaro

Ian Stenlake

CREATIVE TEAM

Playwright Jye Bryant

Director Anthea Williams

Music Director Benjamin Kiehne

Set and Costume Designer James Browne

Lighting Designer Verity Hampson

Sound Designer David Grigg

Movement Director Sally Dashwood

Stage Manager Lauren Tulloh

Production Manager Cara Woods

Creative Futures (Assistant Set and Costume Designer) Antony Makhoulouf

The Things I Could Never Tell Steven opened Saturday 7th November, 2020 at Riverside Theatres, Parramatta.

ACKNOWLEDGEMENT OF COUNTRY

Riverside's National Theatre of Parramatta acknowledges the Traditional Owners of this land, the Darug people.



A NOTE FROM THE PLAYWRIGHT

What things can't we tell those we love and for what reasons? Is it because we want to protect their feelings or avoid the consequences of telling the truth? Why do we all leave certain chapters 'unpublished'? These are some of the questions I was pondering when I started writing *The Things I Could Never Tell Steven* in 2012. I had always wanted to write an intimate, one-act musical with a small-cast and minimalist-set, so when the title randomly came to me one afternoon I knew I had to explore it further.

We often hear it said that 'what you don't know can't hurt you' but that's not always the case, for sometimes the very things we don't know are the very things that go on to destroy us. But is withholding information really that bad? I mean, is carefully selecting which truths we share really even considered lying? And after all, aren't we entitled to a little mystery? As a songwriter with a penchant for armchair philosophy, *The Things I Could Never Tell Steven* is my answer to these questions.

After several workshops in 2014, *The Things I Could Never Tell Steven* premiered at King Street Theatre in 2015. Its success prompted the 2017 return season as well as highlights from the show being performed in a new musicals showcase on London's West End in 2016 and New York in early 2017. Since then it has been produced in Brisbane, County Cork (Ireland), Belfast and Newry (Northern Island).

I hope you enjoy watching *The Things I Could Never Tell Steven* as much as I enjoyed creating it!

Jye Bryant



A NOTE FROM THE DIRECTORS'

Anthea Williams and Ben Kiehne

It's brilliant to be back at work. We are so grateful to Riverside's National Theatre of Parramatta for working to get the *Steven* company back in front of an audience, and pleased we can come back to the theatre with a bold and fun show.

Generally working in the arts it feels like everyone is an ally, or trying to be one. Yet in our very recent history this country made the LGBTQAI+ community live through a painful debate over marriage. Here in the electorate of Parramatta less than 40% of the community voted to allow their queer neighbours to share their rights.

Steven is living in the closet. His deception creates so much confusion, alienation and pain. But his duplicity is more understandable when seen in light of this recent history. As the *Steven* company we wanted to highlight the bind Steven was dealing with while pointing out how important it is that we don't lose rights gained in recent years. The 80s is a delightful decade. Full of big hair, power ballads and repression. It felt like the right back drop for this work. We hope you enjoy meeting Steven.

Anthea and Ben
Director and Musical Director



JYE BRYANT *Playwright*

Jye Bryant is a Sydney-based, Australian Musical Theatre Composer, lyricist, producer and author with a passion

for theatre, education and social justice. Using a combination of witty lyrics and hummable melodies, his work aims to inspire positive social change through a unique blend of entertainment and education.

Jye Bryant's compositions are performed regularly on cabaret circuits, where he has gained popularity as the composer of choice for many high profile international artists. In 2018, Jye released his book, *Writing & Staging A New Musical - A Handbook*, aimed at supporting writers and producers to get their work out into the theatre world. Although Jye Bryant trained as a Secondary School Music Teacher, he has spent most of his adult life as a Youth Worker and Adult Educator using his diverse skill set to better the lives of children and young people. Some of his work to date includes: *The Things I Could Never Tell Steven* (2015, 2017, 2018 & 2019), *In God We Trust* (2019), *Sempre Libera* (2019), *The Oldest Profession* (2016), *The Velveteen Rabbit* (2013), *In Bed With Jye (& Friends)* (2012), *Rainbow Tears* (2007), *Aladdin Goes To Africa* (2007), *Peter Pan* (2006), *Cinderella Meets Her Prince* (2005), *Sleeping Beautifully* (2004) and many more.



ANTHEA WILLIAMS *Director*

We are pleased to welcome Anthea back after Riverside's National Theatre of

Parramatta's production of *Flight Paths*. Anthea Williams is an award-winning theatre and film director. She is also a Churchill Fellow and develops both theatre and screenplays. Anthea's short film *Safety Net* was part of the official selection for the Sydney Film Festival and was shortlisted for the New Zealand International Film Festival's Best Short Award. Anthea was awarded Best Director of a Mainstage Production at the Sydney Theatre Awards 2017 for *Hir* (Belvoir). This production won several other awards including Best Mainstage Production. *Since Ali Died* (Griffin) won Best Cabaret at the Sydney Theatre Awards 2018 and *Mother's Ruin: A Cabaret about Gin* which Anthea co-wrote and directed has toured Australia, the United Kingdom and New Zealand. From 2011 to 2017 she was Associate Director – New Work at Belvoir. For Belvoir she directed *Winyanboga Yurringa*, *Hir*, *Kill the Messenger*, *Cinderella*, *Forget Me Not*, and *Old Man*. From 2007 to 2011 Anthea was Associate Director - Bushfutures at London's Bush Theatre, where her directing credits include *Two Cigarettes*, *50 Ways to Leave Your Lover*, *50 Ways to Leave Your Lover at Christmas*, *Turf*, *suddenlossofdignity.com*, and the musical *The Great British Country Fete*. Anthea's other directing credits include *Sleeplessness* (PYT Fairfield), *The Pink Hammer* (The Court Theatre), *The Humans* (Mophead and Red Line at the Old Fitz), *The Colby Sisters of Pittsburgh* (NIDA), *#KillAllMen* (NIDA), *The Real You* (SmackBang), and *Quiet* (Fontanel - 45 Downstairs). Anthea is a graduate of the University of New South Wales and the Victorian College of the Arts.



HELEN DALLIMORE
Performer – Mother

Helen Dallimore is a NIDA Graduate. Her most celebrated stage performances include *Wicked* (London's West End) *End of the Rainbow* (STCSA), *Blood Brothers* (Enda Markey Presents) and *Legally Blonde* (Ambassador/GFO). Other recent performances include *The Wharf Revue*, *Muriel's Wedding The Musical*, *Spring Awakening* (STC), *The Plant*, *Cruise Control* (Ensemble Theatre), *Tartuffe* (Bell Shakespeare), *Masquerade* (Griffin Theatre) *Into the Woods* (Regent's Park, London). Her TV credits include *Here Come the Habibs*, *Hardball*, *True Story with Hamish and Andy*, *Midsomer Murders*, *Little Oberon*, *A Moody Christmas*, *The Moodys*, *Wonderland*, *Home & Away*, *Chandon Pictures*, *Laid*, *House Husbands*. She has appeared in the feature films *Two Heads Creek*, *Mr Accident*, *Russian Doll*, *Tempe Tip*, *The Sugar Factory*, *Mother's Milk*. Directing credits include: *High Society*, *The Fantasticks*, *Everybody Loves Lucy* (Hayes Theatre) and *A life in the Theatre* (Darlinghurst Theatre). Helen won a Helpmann Award for Best Supporting Actress in *Legally Blonde*.



ADAM RENNIE
*Performer –
Ex Boyfriend*

Adam is a graduate of the Western Australian Academy of Performing Arts. Though based in New York, Adam has spent much of the last several years travelling back to perform in the Southern Hemisphere. Seen in New Zealand playing Hedwig in the New Zealand premiere of *Hedwig and the Angry Inch* (The Court Theatre). Australian credits include *Melba* (Hayes Theatre Co.); *Love Never Dies* (Really Useful Co); *Prodigal* (Bryant & Frank); *The Producers*;

Crazy for You (The Production Company) *Jekyll & Hyde* (TML); Dr Frank-N-Furter in *The Rocky Horror Show* (Gordon Frost Organisation) and Will Bloom in *Big Fish* (RPG); American Credits include Nick Hurley in *Flashdance* (NETworks); *Once We Lived Here* (Urban Stages); *Priscilla Queen of the Desert* (Ogunquit Playhouse); *Dirty Rotten Scoundrels* (Hilton Head); *NYC3 & Shades of Bublè* (EPIC).



ELENOA ROKOBARO
Performer – Wife

At the tender age of 16, Elenoa was plucked from the Australian International Performing Arts High School (AIPAH) to star alongside Rhonda Burchmore and Lucy Durack in *Respect: The Musical* in 2007. With a Sydney Cabaret Showcase win in hand and her first national tour under her belt, Elenoa made her Adelaide Cabaret Festival debut with the sellout *Chanteuse* in 2009. Since then her professional credits have included: Taylor in *High School Musical Onstage* (Disney), *Fame* (GFO), *Hairspray* (DCE/David Atkins), *Legally Blonde* (GFO), *Violet* (Blue Saint Productions), *Ghost* (Ambassador Theatre Group), *Side Show* (One Eyed Man Productions), Reno in *Dusty* (The Production Company) and *The Book of Mormon* (GFO). Elenoa was also featured in the Baz Lurhmann film *The Great Gatsby*. Most recently Elenoa was seen as Caroline Thibodeaux in the acclaimed *Caroline, Or Change* (Hayes Theatre Company) for which she was awarded Best Female Actor in a Leading Role for both the Sydney Theatre Awards and the GLUG Awards 2019. Elenoa marked the start of the new decade appearing in the hit Sydney Festival production of *Betty Blokk-Buster Follies Reimagined* at the Spiegeltent (Redline Productions).



IAN STENLAKE
Performer – Father

Ian Stenlake's extensive career of leading roles spans film, television, theatre and musical theatre. Ian's TV

credits include *Sea Patrol*, *Stingers*, *The Secret Daughter*, *Dance Academy*, *Murder Call* and *Children's Hospital*. Ian's feature film credits include *Dingles Down Under*, *Diana & Me*, *Trapped in Space* and *The Godfather III* directed by Francis Ford Coppola. Ian's musical theatre career is equally extensive, starring in Australian national tours of *Mamma Mia*, *Guys & Dolls*, *Georgy Girl*, *Oklahoma!*, *Cabaret*, *The Pyjama Game* and *Truth, Beauty & a Picture of You*, to main stage theatre productions *Around the World in 80 Days*, *Daylight Saving* (Darlinghurst Theatre Company) and *Sleeping Beauty* (Malthouse Theatre). Ian is a two-time Green Room Award Winner for his performances in *They're Playing our Song* in 2004, and *Oklahoma!* in 2006. Ian also received two Green Room nominations for his performances in Sam Mendes' production of *Cabaret* in 2003 and the Australian musical *Eureka* in 2004, as well as Helpmann Award nominations for *Oklahoma!* in 2006 and *Mamma Mia* in 2018.

Ian's most recent stage performance was in Hayes Theatre Company's Production of *Bridges of Madison County*, directed by Neil Gooding.



BENJAMIN KIEHNE
Musical Director

Benjamin Kiehne is a musical director, accompanist and music producer from Sydney. He has studied at the

Newcastle Conservatorium and The Australian Institute of Music. Ben has been involved with music directing works such as *HAIR*, *Herringbone*, *The Original Grease*, *Glory Days*, *Spring Awakening*, and assisting on *Carrie: The Musical*. An in demand and well respected regular on the Australian cabaret scene, his national work includes *Fat Musicals* (co-writer), *Hot Gin Punch*, *Lady Sings it Better*, *I Might Take My Shirt Off*, *Cruello DeVil*, *Mini Marilyn*, *Triage! A Nursing Cabaret with Guts!*, *SPICE! A Sing-a-long*, *MEAT: In the Raw* and *All Hail Me*. Ben has shared the stage accompanying artists such as Catherine Alcorn, Helen Dallimore, Jackie Evancho, Chris Botti, Rachael Beck, Queenie van de Zandt, Jacqui Dark, iOTA, Naomi Price, Kylie Minogue, Seal and Delta Goodrem, as well as the Pacific Symphony Orchestra (Los Angeles) and the Denver Philharmonic Orchestra. He has most recently been seen on stage in *HAIR: 50th Anniversary Tour* and on international stages in the USA, South America and NZ as the band leader of pop-opera group *The Ten Tenors*.



JAMES BROWNE
*Costume and
Set Designer*

James graduated from the Western Australian Academy of Performing Arts (WAAPA) in 2001 with a degree in Set and Costume Design before attending the Australian Film Television and Radio School (AFTRS) in Art Direction. He is a designer working across theatre, film and events. Recent set and costume design work includes *Hair*, *The Selfish Giant* (Victorian Opera) *Cirque Stratosphere* (SOH), *Ladies Night* and *Diving for Pearls* (Griffin Theatre), and *Velvet* starring Marcia Hines (world tour). James' costume design includes *Blanc De Blanc* and *Limbo Unhinged* (The Sydney Opera House), *Xanadu* (Hayes) and set design for *Mr Stink* (CDP Productions) and *The Very Hungry Caterpillar* (Michael Sieders Productions). Previously James has designed set and costumes for *Pete The Sheep*, *Beached*, *Cabaret*, *Certified Male*, *Side by Side*, *David Campbell's - Let Go*, and *Fat Swan*, *Truth, Beauty and a Picture of You*, *Sweeny Todd*, *New Breed* and *Turns - Reg Livermore* (nominated, 2012 Green Room Award). James' latest productions include *The Bridges of Madison County*, TOHO (Japan) production of musical *Ghost*, and the national tour of *Spot* for CDP Productions and *Josephine Wants To Dance* (Monkey Baa Theatre Company) for which he was nominated for a Sydney Theatre Award.



VERITY HAMPSON
Lighting Designer

We are pleased to welcome Verity back after Riverside's National Theatre of Parramatta's production of *Jesus Wants Me For a Sunbeam*, *The Red Tree*, *Flight Paths* and *Swallow*. Verity is a multi-award-winning lighting and projection designer who has designed over 130 productions, working with some of Australia's leading directors and choreographers. For theatre, Verity's designs include: *Jesus Wants Me for a Sunbeam*, *The Red Tree*, *Flight Paths*, *Swallow* (NTofP); *Blackie Blackie Brown*, *Hamlet: Prince of Skidmark*, *Machinal*, *Little Mercy* (Sydney Theatre Company); *Wake in Fright* (Malthouse); *Death of a Salesman* (Queensland Theatre); *Titus Andronicus*, *Julius Caesar*, *A Midsummer's Night Dream* (Bell Shakespeare); *Winyanboga Yurringa*, *An Enemy of the People*, *Sami in Paradise*, *Faith Healer*, *Ivanov*, *The Blind Giant is Dancing*, *The Drover's Wife* (Belvoir); *Superheroes*, *A Strategic Plan*, *Turquoise Elephant*, *The Bleeding Tree*, *Music*, *Beached*, *The Bull*, *The Moon and the Coronet of Stars*, *The Floating World*, *The Boys*, *The New Electric Ballroom*, *This Year's Ashes*, *And No More Shall We Part*, *The Brothers Size*, *Angela's Kitchen*, *Crestfallen* (Griffin); *The Literati* (Griffin Theatre Company/Bell Shakespeare); *Baby Doll*, *Fully Committed* (Ensemble). Verity is a recipient of the Mike Walsh Fellowship; three Sydney Theatre Awards; a Green Room Award; and an APDG Award for Best Lighting Design.



DAVID GRIGG
Sound Designer

David is a Composer-Musician, and qualified Sound Engineer & Designer. His Sound Design credits

include Packemin Productions: *Wicked* (2016), *Cats* (2017), *Miss Saigon* (2017), *Shrek the Musical* (2018), *Legally Blonde the Musical* (2018), *Jesus Christ Superstar* (2019), *Mamma Mia!* (2019), *Les Misérables* (2020), National Theatre of Parramatta: *The Red Tree* (Riverside Theatres 2017, Sydney Opera House 2019); Hayes Theatre Co: *She Loves Me* (2018), *Evie May* (Associate Designer, 2018); Bloom Creative Productions: *Into the Woods* (2019). Previously, David was the Technical Supervisor and Head of Sound at The Concourse, Chatswood, he is now a Sound Engineer for Sydney Opera House and JPJ Audio, a Sound Design mentor at NIDA, and has just taken on the role of Deputy Head of Sound for the Australian production of *Pippin*, playing at the Sydney Lyric Theatre. David received the 2019 Broadway World Regional 'Best Sound Design - Musical' award for his sound design for *Mamma Mia!* with Packemin Productions.



SALLY DASHWOOD
Movement Director

Sally is a performer, choreographer and director of tap dance company *Girls On Tap*. Most recently

Sally was Assistant Director/Assistant Choreographer of *A Chorus Line* (Darlinghurst Theatre Co.), Revival Director of Opera Australia's *Two Weddings, One Bride*, Assistant Director of *La Boheme* on Sydney Harbour and choreographer of Packemin's *Mamma Mia!* for which she won a Broadway Award for 'Best Choreography in a Musical'. Sally also won 'Best Choreography' for *Girls On Tap* at Rave Theater Festival in NYC. She was choreographer of Packemin's *Legally Blonde*, Assistant Choreographer/Dance Captain of *Carmen* on Sydney Harbour, Rehearsal Choreographer of Opera Australia's *Il Turco in Italia* and *Lucia di Lammermoor* and was a top 20 contestant in Season 4 of Australia's *So You Think You Can Dance*. Other credits include *Untapped!* on Broadway, *Fame the Musical*, *Mack and Mabel* at The Hayes, *Candy Man*, *Goddess* and *Happy Feet 2*.



LAURENTULLOH
Stage Manager

Lauren Tulloh is a NIDA graduate, completing a Bachelor of Dramatic Art (Production). Lauren's most recent theatre credits for NTofP: *Jesus Wants Me For A Sunbeam* (Belvoir St Theatre return season). For Ensemble Theatre: *The Last Wife, The Last Five Years, Marjorie Prime* which also toured to Noosa Alive! Festival, *The Plant* and *Betrayal*. For the Hayes Theatre Company: *American Psycho, High Fidelity, Assassins, The Fantasticks, Violet* and *Calamity Jane* which also toured to the Comedy Theatre Melbourne, Belvoir St Theatre, Canberra Civic Centre, Arts Centre Melbourne, IPAC Wollongong, Orange Civic Centre and Parramatta Riverside Theatres. For Griffin Theatre: *Lighten Up*. For Chapel off Chapel: *Songs for A New World* and *Violet*. For Sydney Opera House: *Charlie and Lola's Extremely New Play*. For Christine Dunstan Productions: *The Gruffalo* and *The Gruffalo's Child* for which toured extensively in Australia and New Zealand. For Tall Stories UK: *The Gruffalo: Songs from The Show* which toured to Singapore.



**ANTONY
MAKHLOUF**
Creative Futures

(Assistant Costume and Set Designer)

We are pleased to welcome Antony back after Riverside's National Theatre of Parramatta's production of *Lady Tabouli*. Antony Makhlof is a multidisciplinary creative working as a television presenter, actor and visual artist. He is best known for his television role on Get Arty teaching art techniques airing on Channel 7 in Australia and on Discovery Kids in New Zealand and South East Asia. His performance theatre credits include work staged in Sydney and Adelaide, such as *Lady Tabouli* (National Theatre of Parramatta), *Amphibian* (Windmill Theatre Company), *Omar and Dawn* (King's Cross Theatre) and the 2019 development of *Lady Tabouli* (Griffin Theatre Company's BATCH Festival). Antony is merging his love of visual arts and theatre with his involvement in *The Things I Could Never Tell Steven* under the Creative Futures Program. Antony graduated with a Masters of Design and a Bachelor of Fine Arts from UNSW Art & Design and has studied performance at Screenwise, ACTT, The Actor's Centre Australia and The Actors Hub.

ABOUT RIVERSIDE'S NATIONAL THEATRE OF PARAMATTA

Riverside's National Theatre of Parramatta based in Sydney's geographical heart, launched in November 2015, reflects the diversity of Australia today through contemporary and bold performances, education programs and its audiences. As the producing arm of Riverside Theatres, NToFP is raising the profile of performance and engaging the imagination and creative ideas that resonate in Western Sydney and beyond and is *Putting the nation on stage*.

As a principal arts organisation based in Western Sydney, NToFP contributes to Sydney's vibrant artistic community by fostering the creation of new works and building capacity in the arts.

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