

**Angharad Lindley** —  
\*Stage Manager

Angharad graduated with Distinction from the University of Wollongong in a Bachelor of Creative Arts (Performance). As Assistant Stage Manager her credits include: *The Dapto Chaser* (Merrigong Theatre Company), *Snugglepot & Cuddlepie* (CDP Theatre Producers), *Hamlet* and *Hedda Gabler* (Belvoir). Her stage management credits include: *Cold Light* (The Street Theatre), *Lucy Black*, *The Political Hearts of Children* (subtlenuance), *Opera at the Forum* (Pacific Opera), *Rust and Bone*, *Fireface*, *Music*, *Minus One Sister* (Stories Like These), *Dirty Blonde* (Garnet Productions), *A Butcher of Distinction* (we do not unhappen), *The Lightbox* (Fat Boy Dancing), *Gaybies*, *Deathtrap*, *The Pride* (Darlinghurst Theatre Company), *Rent – The Musical* (Highway Run Productions), *Belleville* (Mad March Hare Theatre Company) and *Resident Alien* (Left Bauer Productions Sydney and Canberra).

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**Emma Strapps** —  
\*Movement Coach



Emma Strapps has been an independent choreographer and performer for twenty years and shiatsu practitioner for fourteen years. Since 2002 Emma has focused on her movement practice integrating dance, shiatsu and traditional Chinese Medicine theory. She has created a thread of unique solo performances

and performance installations. More recently, Emma has been involved in movement design at The Street Theatre, Canberra.

She has performed, choreographed and taught in Australia and internationally, in Japan, Europe and the UK. Emma is a founding member of Movement Research Forum, Melbourne.

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**The Street** —  
\*An essential part of Canberra's cultural and imaginative life

Government acknowledgements

This project would not have been possible without the support of the ACT government.

Production Donors

Michael Adena and Joanne Daly

Street Staff

*Artistic Director/CEO*  
*Producer*  
*Production & Operations Manager*  
*Communications*  
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*FOH Team*

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Dean Ellis  
Linda Buck

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→  
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The  
Street



# Constellations

Nick Payne

15—29 July 17

# Constellations

Nick Payne

## Synopsis

Marianne, a physicist, and Roland, a beekeeper, meet at a party and go for a drink, or perhaps they don't. Having fallen madly in love, they begin a relationship that eventually veers off course. A chance encounter brings them back together, or maybe it reveals that Marianne is now engaged to someone else and that's that. Or it might be Roland who's engaged. Maybe Marianne and Roland will



be together forever, or maybe their time will be tragically short.

Nick Payne's *Constellations* is a play about free will and friendship; it's also about quantum multiverse theory, love and honey.

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"If every possible future exists, then the decisions we do and don't make will determine which of these futures we actually end up experiencing. Imagine rolling a dice six thousand times."

— Marianne

## Cast

Roland Kristian Jenkins  
Marianne Lexi Sekuless

## Creative Team

Writer Nick Payne  
Director Caroline Stacey  
Design Imogen Keen  
Sound Kyle Sheedy  
Lighting Owen Horton  
Movement Coach Emma Strapps

## Production Team

Production Manager: Linda Buck  
Stage Manager: Angharad Lindley  
Sound Operator: Kyle Sheedy  
Lighting Operator: Owen Horton  
Set Build: Stephen Crossley/Vacform  
Production Technician: Stephen Rose  
Publicity: Su Hodge

🕒 Performance length is 80 minutes without interval.

## Biographies

Nick Payne —  
\*Writer

Nick is a British playwright who won the prestigious George Devine Award in 2009 with his play *If There Is I Haven't Found It Yet*. Produced at the Bush Theatre, London, in October 2009, starring Rafe Spall. In 2012 it went to the Roundabout Theatre, New York, starring Academy Award nominee Jake Gyllenhaal and directed by Michael Longhurst.

Nick studied at the Central School of Speech and Drama and the University of York, making his debut at the Royal Court Theatre in September 2010 with his comedy *Wanderlust*. In January 2012, Nick's play *Constellations* opened at the Royal Court Upstairs starring Rafe Spall and Sally Hawkins and directed by Michael Longhurst. It won the Evening Standard Best Play Award and was nominated for an Olivier Award for Best New Play. *Constellations* transferred to the



West End in November 2012, and then to Broadway in 2015. Nick's other plays include *Elegy*, *Incognito*, *Blurred Lines*, *The Same Deep Water As Me*, *Lay Down Your Cross*, *Electra*, *One Day When We Were Young*, *Switzerland* and *Flourless*. Nick also writes for film and TV. He has adapted Julian Barnes's *The Sense of an Ending* for BBC Films, to be released in 2017 with

Jim Broadbent starring and Ritesh Batra directing.

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Since graduating from London's Drama Centre, which included specialist training and performance at Shakespeare's Globe Theatre in London and at the Shukina Institute of Vakhtangov Theatre in Moscow, Kristian has enjoyed a wide and varied career in film, television and theatre. Highlights include playing the



title role of *Macbeth* with the Sherman Theatre Company in his home town Cardiff, Wales, performing with the National Theatre of Wales under renowned playwright and director Peter Gill, and playing Lord Gorin in *An Ideal Husband* in London. He also spent three years working and training further in Los Angeles, and can be seen soon

on ABC's flagship drama *The Easybeats*. Kristian is delighted to be given his Australian theatrical debut here in his new hometown Canberra.

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Lexi graduated from London's Central School of Speech and Drama in their Bachelor of Acting program with first class honours. During her time she learnt acting craft and technique from some of the UK's top tutors. Her career highlight was performing at the Globe as 'Lady Anne' in *Richard III* for the 2013 Wanamaker Festival. Lexi also performed in her own one woman show about Marilyn Monroe, a version of which will return to Canberra later this year. Her training specialised in classic texts such as Chekhov and Shakespeare and included techniques from Mike Alfred, Uta Hagen, Cicely Berry and Kristen Linklater. Since returning to Australia, Lexi has been working as a voice-over artist and teaching acting and voice around Canberra.

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Kristian Jenkins —  
\*Roland

Lexi Sekuless —  
\*Marianne

Caroline Stacey —  
\*Director

Caroline Stacey is the Artistic Director/CEO of The Street Theatre. In 2012 Caroline received the Canberra Artist of the Year Award for her outstanding contribution to theatre and the performing arts. Caroline has been nominated many times for Green Room Awards and is the recipient of International Women's Day, MEAA, Canberra Critics Circle and Victorian Music Theatre Awards. Currently Caroline is on the executive of APACA – the Australian Performing Arts Centre Association – and has been a director of Kultour, Chamber Made Opera, More Than Opera, and the Rotary Acclaim Awards.

Caroline has an extensive career as a stage director of theatre and opera working for companies as diverse as West Australian Opera, Adelaide Symphony Orchestra, Melbourne International Arts Festival, Sydney Opera House, Melbourne Theatre Company, Canterbury Opera,



and Downstage Theatre (NZ). Works directed for The Street include: *Cold Light*, *The Faithful Servant*, *The Chain Bridge*, *MP*, *To Silence*, *The Give and Take*, *Where I End & You Begin*, *Jacques Brel is Alive and Well and Living in Paris*, *Dido & Aeneas*, *Capital*, *Medea*, *Albert Herring*, *The Six Memos* and *From A Black Sky*.

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Imogen Keen —  
\*Designer

Imogen is a freelance set and costume designer working in professional theatre production since graduating from the ANU School of Art in 1993. Imogen has enjoyed a long collaboration with The Street Theatre, designing numerous productions including: *Cold Light*, *The Faithful Servant*, *The Chain Bridge*, *MP*, *Where I End & You Begin*, *The Give & Take*, *To Silence*, *Jacques Brel is Alive and Well and Living in Paris*, *Lawrie and Shirley*, *Albert Herring* and *Dido & Aeneas*. In 2009 and 2011 Imogen received Canberra Critics Circle

Awards for Theatre Design and in 2011 received an MEAA Peer Acknowledgement Award.

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Kyle Sheedy —  
\*Sound Designer



Kyle is a Sound Engineer based in Canberra. He originally came from the small country town of Cootamundra where he worked on local gigs and festivals. He moved to Canberra to further his study with a focus on

sound, attaining an advanced diploma in Sound Production through CIT. During this time, he has contributed to a range of projects predominantly in live music and film, and done Post Production on a range of short local films including SFX Editor on local feature film *Blue World Order*.

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Owen Horton —  
\*Lighting Designer

Owen has recently returned to Canberra after a year working with the production team of *The House of Dancing Water* in Macau, China. His previous design credits at The Street Theatre include: *Appalling Behaviour*, *The (Very) Sad Fish Lady*, *Present Laughter* and *Flotsam & Jetsam*, and he is delighted to be returning to The Street Theatre for the Canberra debut production of *Constellations*. Other design credits include: *Freeway: The Chet Baker Story* (The Hayes Theatre), *Miss Saigon* (ANU Interhall Productions), *Pool No Water* (Sydney Theatre School), *Misfits* (Sydney Theatre School) and *Americana: The Musical* (Edinburgh Fringe).

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