



TWENTY MINUTES WITH THE DEVIL by Luis Gómez Romero and Desmond Manderson

On a lonely desert road in the dead of night, highway police Angela and Romulo are a team - sort of. Romulo is a shambles. Angela's all business. But then they stop a speeding car and discover a man stripped to his undershirt and covered in filth.

A Street produced professional theatre production

Writers: Luis Gómez Romero and Desmond Manderson

Director: Caroline Stacey

Cast: PJ Williams, Joanna Richards, and Raoul Craemer Design: Imogen Keen

Lighting Design : Antony Hateley

Sound Design : James Tighe

World Premiere Season 18 – 25 June 2022

Saturday 18 June 7.30pm

Sunday 19 June 4pm

Tuesday 21 June 6.30pm

Wednesday 22 June 6.30pm

Thursday 23 June 7.30pm

Friday 24 - Saturday 25 June 7.30pm

The Crisis of Justice and Politics in the Modern World - Pre-show conversation with Desmond Manderson and Luis Gómez Romero and special guest 6.15pm, Thursday 23 June 2022

Twenty Minutes With The Devil Writers and Director in Conversation – Pre-show 3pm Sunday 19 June 2022

The Street Theatre is Canberra's award-winning home of live storytelling and performance in the ACT. An essential part of Canberra's cultural and imaginative life The Street is a major investor in live performance work. Just as Canberra is considered a petri-dish for new policies, ideas and cultural products within the broader national landscape, The Street serves a vital role as a key creative generator of new work and regenerator of place and community within the nation's political heart.

Our creative hub, situated between the city and ANU, is a meeting place for people across society providing a space to experience diverse perspectives. As Canberra's leading creative producer we're inspired by our geography, history and people, we champion creative process alongside finished work; rich dialogue with our community, and in our city of ideas, inquisitive artists. We commission, develop, produce and present live performance work that talks to the world we live in now and employ some of the finest and much-loved creative talent in the region as well as from Canberra's creative diaspora. A creative powerhouse, The Street was the recipient of a 2020 Sidney Myer Performing Arts Award for outstanding achievement. The Street is a Key Arts Organisation supported by the ACT Government and an essential contributor to the well-being of residents in the ACT and artistic vibrancy in the region. www.thestreet.org.au

Twenty Minutes With The Devil: Writers, Director, Cast and Creatives Bios

Luis Gómez Romero was born and raised in Mexico where, under the canopy of tangerine and lemon sunsets, he learnt to love justice and beautifully crafted stories. In Mexico, he passionately worked for structuring peaceful alternatives to reduce the harm caused by violent drug prohibitionism. He turned to academic life believing it was his personal route to a serene and joyful Mexican Ithaca. Academia, however, eventually became his path to Australia, where he arrived in 2013. Luis is currently a senior lecturer at the School of Law at the University of Wollongong. In Australia, his academic work addresses the intersections between law, justice and culture, particularly in Latin American contexts. Luis is a frequent media commentator on Latin American law and politics. He has written with Desmond Manderson his first play, in collaboration with The Street Theatre, on a story that is both political and deeply personal – because the contemporary history of the violence unleashed by the Mexican drug war is also the story of Luis' Antipodean exile.

In his salad days, **Desmond Manderson** was a playwright and a musician, before turning to academic life. His books are known around the world for their pioneering approach to exploring questions of law and justice through music, literature, history, philosophy, and art. In Australia he is a frequent commentator in newspapers and on the radio, with diverse interests ranging from social justice, drug policy and ethics, to food and contemporary art. As a Professor jointly appointed in the ANU College of Law and the College of Arts & Social Sciences, and as Director of the Centre for Law, Arts and Humanities, he has developed many innovative cross-campus teaching and research initiatives. His commitment to connect ideas, art, and culture has led to work with the National Library, the National Gallery, Heide, and now The Street Theatre—returning, at long last, to his first love.

Caroline Stacey is the Artistic Director/CEO of The Street Theatre, Canberra's leading creative producer of contemporary theatre and live performance and the creative hub for professional and independent artists. A multi-award winning director in 2012 Caroline received the Canberra Artist of the Year Award for her outstanding contribution to theatre and the performing arts. Caroline has an extensive career as a festival director leading Castlemaine State Festival for seven years and 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, Queensland Music Festival, Victorian Opera, Canterbury Opera, Melbourne Opera, Saltpillar Theatre, and Downstage Theatre (NZ). Works directed for The Street include: *Breaking The Castle*; *Flight Memory*; *A Doll's House, Part 2*; *Venus in Fur*; *Diary of a Madman*; *The Weight of Light*; *Boys Will Be Boys*; *Cold Light*; *Constellations*; *The Chain Bridge*; *The Faithful Servant*; *MP*; *To Silence*; *The Give and Take*; *Where I End & You Begin*; *Jacques Brel is Alive and Well and Living in Paris*; *Dido and Aeneas*; *Capital, Medea*; *The Jade Harp*; *Albert Herring*; *The Six Memos*; and *From A Black Sky*.

PJ Williams is an Actor and Director. He has been involved with The Street Theatre's Hive Writing Program and First Seen as a workshop director, dramaturge and actor. PJ was a co-founder of Impro Theatre ACT. Acting credits include: *A Doll's House, Part 2*; *The Diary of a Madman*, *The Faithful Servant*; *The Chain Bridge*; *Late Night Catechism*, *Violine*, *Under One Roof*, *Six Pack*, *Breathing Corpses*, *The Give and Take*, *Without Prejudice*. TV credits include appearances in: *Home & Away*; *All Saints, Always Greener*; and *Tricky Business* plus numerous commercials. Directing credits for The Street include: *Grimm & The Blue Crown Owl* (opera); *Laurie & Shirley* (a play in verse); *Lies, Love & Hitler*; and *War of The Worlds* as well as a number of workshop developments. PJ has performed corporate role plays for a wide range of clients including Peers & Players, The Cranlana Project, John Curtin School of Medicine, TIEinteractive and ML Complex Adaptive Systems. In 2008 he received the MEAA Actors Equity award for Professional Practice and in 2016 and 2018 Canberra Critics Circle Award for his performances in *Faithful Servant* and *Diary of a Madman*. PJ has been a proud member of Actors Equity (MEAA) since 1989. PJ has worked with ABC Canberra as a freelance media practitioner since 2002. He is a current board member of the National Folk Festival and a former board member of The Street.

Joanna Richards trained at American Repertory Theatre at Harvard with Moscow Art Theatre Conservatory, where she played Natasha in *Three Sisters* and Yelena in *Uncle Vanya*. Stage credits in Canberra include Vanda in *Venus in Fur*; Harrison in *Boys Will Be Boys*; Atajara in *Widowbird* (The Street Theatre) Ellen in *Belfast Girls* (Echo Theatre), Hero in *Much Ado About Nothing* (Lakespeare); and various music theatre works at QCC including *Blood Brothers* and *Fame*, both directed by Stephen Pike. Screen credits include Judy in *Rake* (Blow by Blow) and Sarah in *Whirlid* (2Kats). Joanna is a keen screenwriter and playwright. She was fortunate to be selected for The Street Theatre's Early Phase, WIFT's Mentor Her program, and a mentorship with Chips & Gravy Production company. Outside of the theatre, Joanna is the first PhD Candidate in Virginia Haussegger's 50/50 by 2030 foundation. She frequently provides comment and opinion for various print, radio and television programs on issues relating to women's representation and rights.

Raoul Craemer grew up in Germany and India and trained as an actor on a UK Dance and Drama Award at ArtsEd London (MA in Acting, 2003). He has over 25 credits in theatre and film and has written three plays: his solo show *Pigman's Lament* (2016), *Destination Home* (2011), and *Vidooshaka – The Indian Clown* (2004). For his solo performance as the medieval Indian weaver-poet *Kabir* (2012), his professional peers awarded him a Green Room Award as Professional Performer of the Year. On film, Raoul most recently played Michael Curtiz, the Hollywood director who discovered Errol Flynn in the biopic *In Like Flynn* which ran in cinemas worldwide in 2018 (dir. Russell Mulcahy). Raoul has combined his experience as an actor and playwright with his prior training in economics (MPhil, Oxford University) to become one of a handful of arts economists in Australia. In his "other job" as Senior Director of the Policy Design and Evaluation team in the ACT Government's Chief Minister, Treasury and Economic Development Directorate, he leads capacity building in evaluation for the ACT Public Service. He has previously also been the Treasurer for the ACT Writers Centre, and a Board Member for the ACT's Cultural Facilities Corporation.

Imogen Keen is an award-winning set and costume designer for professional theatre production. She has enjoyed a long collaboration with The Street Theatre, including design for: *Milk*; *Breaking The Castle*; *Flight Memory*; *Fragments*; *Metamorphosis*; *A Doll's House, Part 2*; *Venus in Fur*; *Diary of a Madman*; *The Weight of Light*; *Boys Will Be Boys*; *Under Sedation: Canberra verse Remixed*; *Constellations*; *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*; *Dido and Aeneas*. Imogen has received Canberra Critics Circle Awards for Theatre Design (2009; 2011) and an MEAA Peer Acknowledgement Award (2011). She has worked on a wide variety of theatre, film, music and cross-disciplinary productions for: Aspen Island Theatre Company, This Band Will Self Destruct, COUP Canberra, Handel In The Theatre, Barking Spider Visual Theatre, Polyglot Theatre, Canberra Youth Theatre, Little Dove Theatre and Urban Theatre Projects. Imogen graduated from the ANU School of Art in 1993.

James Tighe has been working professionally in the live performance industry since graduating from the Australian National University with a Bachelor of Professional Music Practice in 2014. James has worked in a variety of roles within the industry, primarily as an Audio Engineer, Lighting Technician and Production Manager, with notable credits including: Production Manager - *The Merchants of Bollywood* Kuwait Tour (ATA Allstar 2019); Audio Engineer - *MONA FOMA* (2020), *Amy Shark* (NRL 2020), *In the Hanging Garden NYE* (MONA 2020), and *Tim Freedman* (2019). James has also worked as Stage Manager for *Grease the Arena Experience* (Harvest Rain Theatre Company 2018), and *The Bar at Buena Vista* (ATA Allstar 2018). James is excited to be back working at The Street Theatre, having worked previously as Lighting Designer for *Fragments* (2019), and Sound Designer for *Exclusion* (2018), as well as a sound and lighting operator for a variety of productions.

Antony Hateley is a Lighting Designer until recently based in London, working in the dance and theatre industry, his work having featured both nationally and internationally. Now based in the ACT he trained in fine art at University of Central England specialising in film and sculpture. A selection of the artists and organisations Antony has previously worked for includes Rambert, Ivan Putrov, Sadler's Wells Theatre, Dance Art Foundation, London College of Fashion, Viviana Durante Company, Botis Seva, Martin Creed, Van Huynh Company, Breakin' Convention, East London Dance, Akademi, Boy Blue Entertainment, Company Decalage and Avant Garde Dance. Through organisations in the UK such as Sadler's Wells Theatre, East London Dance and Breakin' Convention Antony has been involved in many artistic development programs providing nurture and support for new and emerging artists. In addition to lighting design Antony provides production management for both national and international touring productions.