

A THEATRE REPUBLIC PRODUCTION



THE BLEEDING TREE

BY ANGUS CERINI

24 - 27 AUGUST

SPACE THEATRE, ADELAIDE FESTIVAL CENTRE



CAST & CREATIVE TEAM

PLAYWRIGHT	Angus Cerini
DIRECTOR	Corey McMahon
PRODUCTION DESIGNER	Victoria Lamb
LIGHTING DESIGNER	Chris Petridis
COMPOSER	Jason Sweeney
COSTUME DESIGNER	Bianka Kennedy
ASSISTANT DIRECTOR	Connor Reidy
ASSOCIATE LIGHTING DESIGNER	Aaron Herczeg

MOTHER	Elena Carapetis
IDA	Miranda Daughtry
ADA	Annabel Matheson
UNDERSTUDY	Kathryn Adams

PRODUCTION MANAGER	Françoise Piron
STAGE MANAGER	Isabella Strada
PRODUCER	Manda Flett

THE BLEEDING TREE

By Angus Cerini

The Bleeding Tree was first produced by Griffin Theatre Company, 7 August 2015 at the SBW Stables Theatre. Directed by Lee Lewis, designed by Renée Mulder, with lighting design by Verity Hampson and music by Steve Toulmin. The cast were Paula Arundell, Airlie Dodds, Shari Sebbens.

Theatre Republic originally presented *The Bleeding Tree* at Tandanya - National Aboriginal Cultural Centre 9-19 December 2020

Theatre Republic is privileged to tell stories on the lands of the oldest storytelling culture in the world. We acknowledge the Kaurna people as the traditional custodians of the Adelaide Plains. We recognise and respect their cultural heritage, beliefs and relationship with the land. We pay our respects to Elders past and present.





ABOUT THE PLAYWRIGHT

ANGUS CERINI

Angus Cerini is a multi-award-winning writer, performer and theatre maker.

Angus' plays have been produced by companies including Sydney Theatre Company, Melbourne Theatre Company, Griffin Theatre Company, Malthouse Theatre, Arena Theatre Company, and widely within the independent sector.

He is the Patrick White Playwrights Fellow and is under commission by Sydney Theatre Company to write a new play. In 2020, Angus' play *Wonnangatta* premiered at Sydney Theatre Company in a sold-out and critically acclaimed season starring Wayne Blair and Hugo Weaving. *Wonnangatta* won the Victorian Premier's Literary Award for Drama and is nominated for an AWGIE Award for Best Play.

Angus won the Victorian Premier's Literary Award twice, and has won the NSW Premier's Literary Award, Helpmann Award for Best Play, an AWGIE Award for Best Play, a Sydney Theatre Award for Best Play, multiple Green Room Awards including Best Play, The Patrick White Playwrights' Award, the Griffin Play Prize, the David Williamson Prize and RE Ross Trust Awards, and has received numerous award nominations.

His plays include: *Wonnangatta*; *The Bleeding Tree*; *Resplendence*; *Caravan*. co-writer; *Fuck This Love*; *The Curling Ribbon*; *Save for Crying*; *Drill Down*; *19 Trains*; *Wretch*; and *Normal.Suburban.Planetary.Meltdown*.

His play, *The Bleeding Tree*, won an AWGIE Award for Best Play, a Helpmann Award for Best Play, multiple Green Room Awards including Best Play, a Sydney Theatre Award for Best Play, the NSW Premier's Literary Award for Drama, as well as the Griffin Award and the David Williamson Prize. The world premiere of production of *The Bleeding Tree* by Griffin Theatre Company won three Helpmann Awards and four Green Room Awards. The production was remounted by Sydney Theatre Company and then toured to Canberra and Melbourne to critical acclaim. *The Bleeding Tree* is published by Currency Press.

Save For Crying, which Angus wrote and directed at La Mama Theatre, won multiple Green Room Awards including Best New Writing for the Australian Stage. His play, *Resplendence* was presented at NEON Festival for Melbourne Theatre Company, was nominated for multiple Green Room Awards and won the Victorian Premier's Literary Award for Drama.

Angus creates theatre projects through his company Doubletap and has toured this work throughout Australia and in Ireland, England, Hong Kong and Germany.

A NOTE FROM THE DIRECTOR

COREY MCMAHON

When we presented the original season of *The Bleeding Tree* in 2020, we were struck by the impact the play had on the people who came to see it. Playwright Angus Cerini's moving and potent story of three women who battle to end a life of violence and control by killing their abusive husband and father, reached out and shook people.

The Bleeding Tree asks difficult questions about a society's failure to protect those most vulnerable. The play conveys an important message to audiences about the prevalence of violence against women in our communities. Domestic violence is seen, and unseen and *The Bleeding Tree* powerfully exposes that dichotomy.

Little did we know that events that followed our original season would ensure the conversation about domestic violence and the colonisation of women's bodies by men would continue in a very public and very shocking way. Rape in Parliament House in Canberra, would remind us that women remain unsafe and that responsibility for the abuse enacted on them is not limited to the perpetrators, it also applies to those who know, but choose not to act.

It was clear that *The Bleeding Tree* had unfinished business and when we were approached by the Adelaide Festival Centre about the possibility of bringing the show back, we didn't hesitate.

Angus Cerini's contemporary masterpiece is a unique theatrical experience. Its power comes from Cerini's rhythmic and muscular poetry that resonates deep within us. The world he has created is inhabited by three powerful women who take on their oppressor and defy the laws of nature to ensure the world is rid of his evil once and for all. I am still shocked, moved and enthralled by this play. It continues to reveal itself in new and thrilling ways. It is once again brought to life by three impressive women, Elena Carapetis, Miranda Daughtry and Annabel Matheson. It's been a joy to revisit the play with them.

Our thanks go to the Adelaide Festival Centre for supporting the return of *The Bleeding Tree*. Thank you also to State Theatre Company South Australia for assisting us with the rebuild of Victoria Lamb's imposing set design and to the team at the Department of Premier and Cabinet (Arts SA) for supporting the return season. Finally, thanks go to our donors and supporters who back us every year, donating to our campaigns and buying tickets to our shows. Their generosity is the reason we are able to do what we do.

Thank you for joining us in the theatre.







ANGUS CERINI
PLAYWRIGHT



COREY MCMAHON
DIRECTOR



ELENA CARAPETIS
MOTHER



ANNABEL MATHESON
ADA



MIRANDA DAUGHRY
IDA



VICTORIA LAMB
PRODUCTION DESIGNER



CHRIS PETRIDIS
LIGHTING DESIGNER



JASON SWEENEY
COMPOSER



BIANKA KENNEDY
COSTUME DESIGNER



AARON HERCZEG
**ASSOCIATE LIGHTING
DESIGNER**



CONDR REIDY
ASSISTANT DIRECTOR



KATHRYN ADAMS
UNDERSTUDY



ISABELLA STRADA
STAGE MANAGER



SNUGGLES WUGGLY
CANINE PAL

SPECIAL THANKS: Voices in the score performed by Caroline Daish, recorded by Jason Sweeney. Printing provided by YourTech Services. Paint supplies provided by Crowies Paints. Marketing and publicity by Anthony Nocera. Production photography by Thomas McCammon.

We would also like to thank the team from Adelaide Festival Centre for their support. Including Susannah Sweeney, Shivawn Young, Rachel Smith, Francesca Belperio, Callan Flemming and Heather McGinn.

This production wouldn't have been possible without support from Arts South Australia, the City of Adelaide, Creative Partnerships Australia, Windmill Theatre Company or our friends at The Mill.

THEATRE REPUBLIC BOARD: Jamie Anderson (Chair), John Wells, Corey McMahon, Staten Evans, Roz Hervey, Manda Flett (Secretary).

OUR SUPPORTERS

Theatre Republic presents theatre on the edge. We're dedicated to the development, production and presentation of new Australian writings that pushes the boundaries of what theatre can be. Our work is politically engaged, formally ambitious and theatrically audacious.

Our work wouldn't be possible without the generosity of our visionary donors. The support of our community allows us to keep supporting artists, creatives and crew in South Australia and to develop audiences for groundbreaking Australian work.

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Theatre Republic is currently working with an extensive range of South Australian writers. Your support will go directly towards supporting the next generation of local stories and fostering a robust, thrilling and creative theatrical community.

If you would like to make a donation or learn more about what we've got coming up, please contact Manda Flett via email at producer@theatrerpublic.org.

Thank you for your support. We couldn't do it without you.

