

## ENZO NAZARIO

(Anton)

Born in Portland, Oregon, Enzo trained at the Victorian College of the Arts and graduated in 2017. Credits from the VCA include Azdak in *Caucasian Chalk Circle* (dir. Michael Kantor) and his group devised show, *Nineteen Ninety-Nine*, as a part of Melbourne Fringe Festival in 2017. He was also a featured dancer in Pitchet Klunchun's *Dancing With Death* as a part of AsiaTOPA in 2017. Enzo has performed in an outdoor Physical Theatre show, *The Bells* (5AngryMen) across festivals such as White Night Melbourne (2018) and Womadelaide (2019).

 presents

# WILD CHERRIES

14 - 25 AUGUST 2019



Office Phone: (03) 9347 6948  
Office Hours: Mon – Fri | 10:30am – 5:30pm  
349 Drummond Street, Carlton VIC 3053  
[www.lamama.com.au](http://www.lamama.com.au) | [info@lamama.com.au](mailto:info@lamama.com.au)

La Mama Theatre is on traditional land of the Kulin Nation. We give our respect to the Elders of this country and to all Aboriginal and Torres Strait Islander people past, present and future. We acknowledge all events take place on stolen lands and that sovereignty was never ceded.

We are grateful to all our philanthropic partners and donors, advocates, volunteers, audiences, artists and our entire community as we work towards the La Mama rebuild. Thank you!

La Mama is financially assisted by the Australian Government through the Australia Council – its arts funding and advisory body, the Victorian Government through Creative Victoria, and the City of Melbourne through the Arts and Culture triennial funding program.



# WILD CHERRIES

Written by **Daniel Keene**

Directed by **Beng Oh**

Set and Costume design by **Emily Collett**

Lighting design by **Shane Grant**

Sound design by **Ben Keene**

Performed by **Lucy Ansell, Molly Broadstock, Milijana Čančar, Dennis Coard, Carmelina Di Guglielmo, Kim Ho, Troy Larkin and Enzo Nazario**

Stage manager - **Teri Steer**

## WRITER'S NOTE:

Victims of modern slavery number in their millions. This violation of human rights is worldwide and exists in many forms, including human trafficking, forced labour, debt bondage, domestic servitude and the exploitation of children. While we may read reports of these crimes and the fight to eradicate them, their victims remain largely anonymous. This anonymity is a kind of prison; these people have no names, no histories, no voice, hidden in degrading circumstances in numbers so large that their situation seems to defy understanding. They are statistics, not people.

*Wild Cherries* looks at the lives of a small group of people whose labour is exploited and whose freedoms have been curtailed, allowing each of them to speak, briefly, about themselves, to say who they are. Their stories are broken and unfinished, and their futures are uncertain. But perhaps for a moment they can stand in plain sight and be heard, to assert their humanity, to be real.

I want to thank Beng and the cast for their hard work and untiring commitment to the creation of this work. It has been an exceptional collaboration.

Daniel Keene, August 2019

## DIRECTOR'S NOTE:

*Wild Cherries* is not a play about slavery and forced labour, even though it underpins the characters and their stories. It is responsive to but does not attempt to encompass the full extent and complexity of this modern scourge, for there are more slaves in the world now than at any time in human history. It is, rather, a play about people; people on the margins who are hard to see and whose suffering is easy to ignore.

It is not a piece of documentary theatre either. Instead, it is a collection of fragments and broken stories told by characters who are trying to make sense of it themselves. The writing is by turns funny, sad, angry, tragic, comic and very, very human. Moreover, there is nothing superfluous in Daniel Keene's writing. Everything has been honed to its essentials, leaving a text that is devastating in its clarity, poetic in its simplicity and profound in its silences.

As much poetry as drama, *Wild Cherries* creates its own dramatic form and has been a challenge to direct. I am grateful to Daniel for the opportunity and for the time, talent, support and patience of a wonderful cast and production team.

Beng Oh

## ACKNOWLEDGEMENTS / THANK-YOUS:

15 Minutes from Anywhere, Next Wave Festival, Richmond Uniting Church, VICSEG, Emina Ashman, Natasha Broadstock, John Marc Desengano, Joseph Lai, Jane Miller, Marc Opitz, Caspar Zika, Liz, Caitlin and the wonderful team at La Mama.

## EMILY COLLETT

(set and costume design)

Emily is a set and costume designer whose practice comprises theatre, dance, film, television and costume research. Emily was nominated for a Green Room Award for *Dream Home* (Northcote Town Hall, 2015) and has received grants from the Ian Potter Cultural Trust and ArtStart. Recent design credits include *A Little Night Music* (Watch This, 2018), *Niche* (Elbow Room Productions, 2017), and *The Yellow Wave* (15 Minutes From Anywhere, toured 2015 – 17). A PhD candidate and tutor in design at the Victorian College of the Arts, her research focuses on the topic of costume for performance as a cultural marker, specifically in relation to Australian identity.

## SHANE GRANT

(lighting design)

Shane is an accomplished lighting designer having worked extensively with companies like Ranters Theatre, The Torch Project, NYID and many others. Shane has a BA Dramatic Arts (Production) VCA from 1994. Shane sat on the Green Room Awards Association Theatre Companies panel 2014 - 2017. Shane is currently an artistic director of Metanoia Theatre. Shane is also a writer and theatre maker he recently enjoyed success with an adaptation of George Arnaud's novel *The Wages of Fear* and *Hard Boiled Bush Noir*, three tales of ice crime in the outback. Shane has written and performed monologues at Gasworks, La Mama and the Mechanics Institute Brunswick. Shane is currently the venues manager at St Martins Youth Arts Centre. He continues to write and light in venues around Melbourne.

## BEN KEENE

(sound design)

Ben is a composer, recordist and sound designer. He graduated with distinction from the RMIT Digital Media Course in 2016 and was awarded the RMIT Higher Education Award. He is currently a casual academic and completing his Honours degree at RMIT. His theatre sound design credits include Melbourne Theatre Company, Expressions Dance Company, TheatreWorks, Hoy Polloy, Big West Festival, and the impossible project. He works closely with Darrin Verhagen as a research assistant at AkE Lab and collaborator on many projects. He is a member of Finucane Smith, collaborating on productions including *Intimate 8* at the NGV and *The Flood* at XiXi international theatre festival in Shanghai. In 2019 he contributed to the Prague Quadrennial as part of Australia's contribution.

## DANIEL KEENE

(writer)

Daniel has won six Premier's Literary Awards and the Sydney Myer Performing Arts Award. His work has been presented at the Melbourne, Sydney and Adelaide International Arts Festivals and by the Melbourne and Sydney Theatre Companies. Since 2000 over 80 productions of his work have been presented in Europe, predominantly in France, in theatres such as the Théâtre de la Commune and Théâtre de la Ville in Paris. In 2016 Daniel was appointed to the rank of Chevalier de l'Ordre des Arts et des Lettres by the French Ministry of Culture for his contribution to French culture. [danielkeene.com.au](http://danielkeene.com.au)

## BENG OH

(director)

Beng is a critically regarded director and theatre maker. He's passionate about diversity, new work, queer theatre and is attracted to heightened and non-naturalistic texts. He completed post-graduate directing at the Victorian College of the Arts and is a member of the Lincoln Center Theater Directors Lab in New York. He is co-artistic director with playwright Jane Miller of independent theatre company 15 Minutes from Anywhere and is an associate of Contemporary Asian Australian Performance. Previous productions for La Mama include *Just A Boy*, *Standing In Front of a Girl*; *The Yellow Wave*; *Coloured Aliens*; *Mein Kampf*; and *Porcelain*. [bengoh.com](http://bengoh.com)

## TERI STEER

(stage manager)

Teri is a freelance stage manager who trained and worked in Brisbane and Toowoomba before making the move to Melbourne. Over the years, she has worked as a mechanist and stage manager as well as in performance, design, production and site management, costume and set construction for theatre, and occasionally film. Teri currently works for Red Stitch Actors' Theatre and Arts Access Victoria in addition to her freelance work. Teri has worked in touring, circus, musical theatre, children's theatre, and drama.

## LUCY ANSELL

(Elena)

Lucy trained at the Victorian College of the Arts (VCA), graduating in 2018. Theatre credits while at VCA include John Proctor in *The Crucible* (dir. Adena Jacobs) and Fortune Teller in *The Skin of our Teeth* (dir. Dean Bryant). In 2018, she collaborated and performed in VCA Masters of Directing show *A Divergent Herstory: Part 1* (dir. Cara Dinley) and was the recipient of The Patricia Kennedy award for Excellence. Lucy has appeared in guest roles for ABC's *Utopia*, Network Ten's *My Life Is Murder* and most recently as Cassie in Patalog Theatre's production of *Tusk Tusk* (dir. Ruby Rees).

## MOLLY BROADSTOCK

(Laura)

Molly is one of the young stars of the International Emmy, AACTA and Logie-nominated ABC television show, *Mustangs* FC. Her first movie, the Helen Reddy biopic *I Am Woman*, is due to be released later this year. Other screen credits include lead roles in numerous short films, including *All of Me* and the award-winning *The Perfect Daughter* and *Sleepover*. Theatre credits include *The Madwomen Monologues*, *Warriors*, and two summers as Portly the Otter in the Australian Shakespeare Company's *The Wind in the Willows* at the Royal Botanic Gardens, Melbourne. Molly is so excited to get back on stage with such an amazing cast and crew for *Wild Cherries*.

## MILIJANA ČANČAR

(Afina)

Milijana is a graduate of the Academy of Performing Arts in Sarajevo and has appeared in theatre productions and television series overseas and in Australia. Recent television credits include *Miss Fisher's Modern Murder Mysteries*, *Sisters*, *Winners and Losers*. On stage, Milijana most recently appeared in *Travesties* at Fortyfivedownstairs, *Tchekov at the House of Special Purpose* and *To the Naked Eye* at La Mama. She has been a proud member of Equity since 1996.

## DENNIS COARD

(Cezar)

Since graduating from the VCA in 1988, Dennis has worked on everything from soaps to Shakespeare. Film work: several features including *San Andreas* and the lead-role in *Return Home*. TV work: roles in most TV dramas including six years on *Home and Away*. Stage work: over 50 productions including many at La Mama and 12 at the MTC. Work in 2019 includes: on film - *Ride Like A Girl* directed by Rachel Griffiths;

on TV - *Five Bedrooms* for Network 10; on stage - the title-role in *Snub* by Kevin Summers. Dennis also extensively tours his own one-man shows including *The Fall of the Roman Empire*.

## CARMELINA DI GUGLIELMO

(Sonia)

Proud M.E.A.A. member since 1980. La Mama credits include: *An Evening with Sandra Shotlander*, *Hotel Bonegilla*, *The Good Good Person of Szechuan*, *Mag and Bag*, *Six Characters in search of An Author*, *Chapel Perilous* and *Paradise*. Other work includes: *Take A Seat*, *The Omission of the Coleman Family*, *1916*, *Barassi*, *Cho Cho San*, *Barmaids*, *Mum's The Word* and *Emma Celebrazione*. Film and TV credits include *Promised*, *Scopa*, *Glitch*, *Newton's Law*, *Barracuda*, *Neighbours*, *Carla Cametti PD*, *Love's Brother*, *Twenty Something* and *Big Mamma's Boy* in which she delighted audiences as Mamma.

## KIM HO

(Dorin)

Kim is a writer, performer and dramaturg based in Melbourne. His short film *The Language Of Love* screened at over thirty film festivals worldwide, including the Sundance Film Festival. Kim was the 2013 recipient of the Besen Family Artist Program, Writer's Development at Malthouse Theatre. In 2017, his play *Mirror's Edge* received a reading at Melbourne Theatre Company's Cybec Electric as part of AsiaTOPA, and a production at Union House Theatre. The play subsequently won the Patrick White Playwright's Award. A passionate advocate of empowering marginalised voices, Kim aims to create and promote culturally diverse Australian stories.

## TROY LARKIN

(Emil)

Troy is a Melbourne based actor, writer and producer. As an actor he has worked for over twenty years in theatre, film and television. He is a founding member of the sketch comedy group Cameralla and was nominated for an AACTA award in 2018 for the web series *BC Explained*. You will be able to see Troy in a starring role in the upcoming Australian feature horror film *Blood Vessel*. *Wild Cherries* will mark his third theatrical journey with Beng Oh.