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**SYDNEY  
FESTIVAL  
2015** | 8-26 JAN

SYDNEY FESTIVAL AND CARRIAGEWORKS PRESENT

# NOTHING TO LOSE

**FORCE MAJEURE** | AUSTRALIA | WORLD PREMIERE

DIRECTED BY **KATE CHAMPION**  
ARTISTIC ASSOCIATE AND MUSIC CURATOR **KELLI JEAN DRINKWATER**  
SET AND LIGHTING DESIGN BY **GEOFF COBHAM**  
COSTUME DESIGN BY **MATTHEW STEGH**  
TEXT DRAMATURG **STEVE RODGERS**



SYDNEY FESTIVAL AND CARRIAGEWORKS PRESENT  
**NOTHING TO LOSE**

**FORCE MAJEURE**

**CARRIAGEWORKS BAY 20**  
21–25 JANUARY  
70MINS NO INTERVAL

**DIRECTOR**

Kate Champion

**ARTISTIC ASSOCIATE  
AND MUSIC CURATOR**

Kelli Jean Drinkwater

**SET AND LIGHTING DESIGNER**

Geoff Cobham

**COSTUME DESIGNER**

Matthew Stegh

**MOVEMENT VOCABULARY**

Devised by the company

**TEXT DRAMATURG**

Steve Rodgers

**OUTSIDE EYE**

Roz Hervey

**CHOREOGRAPHER (FINAL PIECE)**

Ghenoa Gela

**COMPOSER (FINAL PIECE)**

Stereogamous (Paul Mac and  
Jonny Seymour)

**EXECUTIVE PRODUCER**

Bec Allen

**PRODUCTION MANAGER**

Martin Langthorne

**STAGE MANAGER**

Charlotte Barrett

**LIGHTING ASSOCIATE**

Dave Ferguson

**PRODUCTION ASSISTANT**

Jen Gardner

**SOUND TECHNICIAN**

Gary Dryza

**CAST**

Claire “Scarlett” Burrows, Julian  
Crotti, Michael Cutrupi, LaLa Gabor,  
Ally Garrett, Latai Taumoepau,  
Anastasia Zaravinos

**ENSEMBLE**

Alexandra Afflick, Kelli Jean  
Drinkwater, Alice Hatton, Michael  
Jaja, Victor Johnson, John Leha,  
Maeve Marsden, Malofou Ralph  
Togia-Molesi, Cara Neely,  
Shondelle Pratt, Angela Sullen

**PHOTOGRAPHY BY**

Toby Burrows  
Kate Blackmore

*Nothing to Lose was commissioned  
by Sydney Festival and Carriageworks*

SYDNEY  
FESTIVAL  
sydneyfestival.org.au

**DIRECTOR'S NOTE**

As a director I have always been drawn to dancers and performers who are able to express aspects of their personality, their life experience and their depth of humanity through the way they move. As much as I admire great technical skill in dancers, I'm usually more captivated by a physicality and a presence that lives outside society's general perception of so-called “perfection”.

From the onset, my interest in working with a cast of bigger bodied, fat dancers has been in exploring the movement and sculptural quality of the larger physical form. With this show I am not aiming to promote or dispel a health message, nor am I being driven by the political debate around body size. Having said that I have nonetheless come to understand that simply putting a fat body on stage, in some people's opinions, is a political statement in itself. I have been enthralled by the movement vocabulary these performers have co-devised that is genuinely custom-made to their body type. These moves are seriously less effective when I try to emulate them.

Throughout the making of this I have had a genuinely eye-opening and educative experience. I've been deeply moved, fascinated, enlightened and have certainly never laughed so much in a rehearsal room before.

I would like to thank my invaluable associate Kelli Jean and the cast for their generosity, talent and for trusting that I would represent them with integrity.

I would also like to take this opportunity to thank everyone who has supported my work with Force Majeure since its inception, in particular Carriageworks and Sydney Festival. I am sincerely honoured that our resident home and the Festival that presented our first show have co-commissioned my last as Artistic Director with the company.

**KATE CHAMPION**

**ARTISTIC ASSOCIATE'S NOTE**

As an artist and a woman of size my creative practice and my body politics are inseparable. The backbone of most of my work has been a fascination with the way larger bodies are perceived. I am constantly inspired by the potential of this “otherness”, the intersections of what that means and the way in which my body determines my identity. I am also motivated by the societal obsession with fatness. This often manifests in a desire to explore what is considered prohibitive to the larger body.

It is my intention with this collaboration to create a piece of dance theatre that not only investigates the personal and political nature of the fat experience but that encourages the audience to suspend any preconceptions and allow themselves to experience these people and their bodies as undeniable as they are. To offer an experience that is full of sensuality, joy, humour, frustration, strength and power.

As Artistic Associate I have had the privilege of collaborating with Kate Champion, a master of her craft. Her artistic vision and approach has been essential in helping myself and the cast develop a deeper understanding of ourselves as performers. Personally it has allowed me to access a stronger connection to my body and my artistic practice.

I'd like to thank Kate for allowing me to witness her creative process and the Executive Producer Bec Allen for guiding me into the world of professional dance theatre with such skill and panache. I am also grateful to the entire cast of talented performers whose generosity, fearlessness and connection to their bodies has been fundamental to the show. You all inspire me beyond words.

*I'd like to dedicate this show to my father,  
John Drinkwater.*

**KELLI JEAN DRINKWATER**

Cover photo by Toby Burrows. All rehearsal shots by Kate Blackmore.

force  
majeure

CARRIAGEWORKS



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PRINCIPAL PARTNER

## A NOTE FROM SYDNEY FESTIVAL

Over the 39 years of our existence, new work created by Australian companies has become a central part of Sydney Festival. A contributing factor to the success of our homegrown world premieres has been the ability to work together with a number of local companies for more than one project. That reciprocal loyalty has allowed both sides to really fine-tune the relationship over the many years working together. Since 2002, Sydney Festival has co-commissioned five different Force Majeure works, creating the trust and openness that make challenging works like *Nothing to Lose* possible.

From its inception, this work felt like a perfect Festival piece, and it reflects the qualities of the artists behind it: daring, open-minded, intelligent and fun. We feel privileged to have been able to co-commission Kate Champion's last work with the company she started, and wish both her and Force Majeure all the best for the future. We would also like to thank our longstanding partner Carriageworks.

### LIEVEN BERTELS

Festival Director, Sydney Festival

## A NOTE FROM CARRIAGEWORKS

Carriageworks and Sydney Festival have a strong commitment to working together to support the development and presentation of new contemporary Australian work. We are thrilled to partner with Sydney Festival in 2015 to co-commission Carriageworks Resident Company Force Majeure to present *Nothing to Lose*. Carriageworks is very fortunate to have such a renowned company call Carriageworks home. This level of issues-based community engagement combined with artistic excellence has resulted in a groundbreaking contemporary work that commands attention and challenges our perceptions of what a dancer's body should look like on stage.

*Nothing to Lose* marks Kate Champion's final work as the Artistic Director of Force Majeure. Kate will leave a lasting legacy of a company that takes risks and experiments with the processes and definitions of making work. We wish Kate all the best, she will be sorely missed by all of us at Carriageworks. Carriageworks is able to present *Nothing to Lose* through the ongoing support of the NSW Government through Arts NSW and we thank them for their assistance.

### LISA HAVILAH

Director, Carriageworks



### KATE CHAMPION Director

Kate Champion has worked as a director, choreographer, dancer, teacher and rehearsal director for various companies including the Australian Dance Theatre, Belvoir, Legs on the Wall, Dance North, English National Opera and the London's DV8 Physical Theatre. She has also created, performed and toured two critically acclaimed solo shows – *Face Value* and *About Face*. As Artistic Director of Force Majeure, Kate has directed *Same, same But Different*, *Tenebrae – Part 1 and 2*, *Already Elsewhere*, the film series *The Sense Of It*, *The Age I'm In*, *Not in a Million Years* and *Never Did Me Any Harm*, a co-production with Sydney Theatre Company. In 2012, Kate co-directed Force Majeure and Belvoir's co-production *Food* with Steve Rodgers.

In 2010, Kate choreographed the Australian version of *Spring Awakening* for Sydney Theatre Company, *Bliss* for Opera Australia. Kate has been awarded Helpmann, Green Room and Australian

Dance Awards along with the Robert Helpmann Scholarship for Choreographic Excellence. In 2013, Kate was the Associate Director for Opera Australia's production of Wagner's *Ring Cycle*. Kate is also the choreographer of the original stage production of *Dirty Dancing*.



### KELLI JEAN DRINKWATER Artistic Associate and Music Curator

Kelli Jean Drinkwater is an artist, performer and filmmaker recognised internationally for her work in radical body politics. The main focus of her creative practice is to critique society's perceptions of people of size and to encourage a diverse, body positive visibility. Always challenging and often confrontational, her work aims to investigate the complex and taboo. Playful with more than a hint of irony, Kelli Jean often takes the iconic and subverts it through the filter of her fatness. Creative collaborations with internationally renowned photographers and artists have been featured in major international galleries, fashion

magazines and editorials. Kelli Jean has performed at events for the likes of AntiSocial (UK) and Duckie (UK). She is a resident artist with The Glitter Militia performance collective (SYD). Most recent performances include *NightCraft* at the Museum of Contemporary Art (SYD), *Tableau Vivant* for Underbelly Arts Festival (SYD), *MonstaGras* (SYD) and *Department H* (TOKYO). Her film directing debut *Aquaporko!* won the Audience Award for Best Documentary at the Mardi Gras Film Festival 2013, and has been in the official selection for 38 major international film festivals to date including Inside Out Toronto (CA), Frameline San Francisco (USA) and London Fringe Fest (UK). Kelli Jean is currently in production on a collaborative documentary film based on *Nothing to Lose* due for release in 2015.



### GEOFF COBHAM Set and Lighting Designer

Geoff has worked as a production manager, lighting designer, set designer, event producer and venue designer. His love of light and dance has led him to work with many



of Australia's top choreographers and allowed him to explore the endless combinations of colour, angle, intensity and movement of light. He has also lit museums, buildings, public art and freeways. He has produced many outdoor events and clubs for festivals and received a Churchill Fellowship in 2010 to study outdoor theatre in Europe. He is currently the Associate Artist at State Theatre of South Australia.

Awards: Ruby Award for Sustained Contribution, Green Room Award Best Lighting Design for *Night Letters*, Sydney Theatre Award Best Lighting Design for *Never Did Me Any Harm*.



**MATTHEW STEGH**  
Costume Designer

Matthew Stegh has been working

as a freelance designer in the entertainment and arts industries for the past 15 years. His extensive experience includes fashion, costume and set design, styling and art direction for film, television, commercials, theatre and stills photography distributed internationally. He is one of the most prolific and well-respected costume designers working in advertising in Australia. Stegh is a key member of the Sydney-based art collective The Glitter Militia, an amorphous group of artists from theatre, circus and visual arts backgrounds. He works as costume, set designer and performer for this collective. Recent

shows include *Clown Cult* at Brisbane Festival Under The Radar (2011), MCA Artbar *Nightcraft* (2013) and Splendour in the Grass (2014). His production and costume design work for theatre includes Sydney Theatre Company's *The Comedy of Errors* (2009) and *Leviathan* (2009).

Matthew is honoured to be working with the *Nothing to Lose* team combining his love of dance and an interest in challenging heteronormative and patriarchal ideas on body and gender politics. The cast includes some much-loved friends and deeply respected members of his beloved queer community.



**STEVE RODGERS**  
Text Dramaturg

Steve was born in Newcastle, grew up in

Tasmania and trained as an actor at Theatre Nepean in Sydney's Western Suburbs. Steve's play *Ray's Tempest* was shortlisted for the Patrick White Playwrights' Award and nominated in the Best New Australian Work category of the Sydney Theatre Awards following productions at both Belvoir St and Melbourne Theatre Company. Steve's second work *Savage River* played at the Griffin Theatre Company, Melbourne Theatre Company and the Tasmanian Theatre Company and was also nominated for Best New Australian Work at the Sydney Theatre Awards. *Nothing to Lose* is Steve's second collaborative effort with Force Majeure

following the successful Belvoir co-production and tour of his play *Food*. In addition to producing a group devised feature film in 2014, Steve is currently adapting a play to feature film and the Peter Goldsworthy novel *Jesus Wants Me for a Sunbeam* to stage play. The play is a finalist in the 2015 Griffin Lysicrates Prize. Steve has worked as an actor in film, theatre and television for the last 20 years.



**ROZ HERVEY**  
Outside Eye

Over the last 29 years Roz has been a performer for numerous

dance and dance theatre companies including: One Extra Company, Sydney Front, Dance North, Theatre of Image, Sue Healey, Meryl Tankard Co, DV8 and Force Majeure. With these companies she toured extensively throughout Australia, the UK, Europe and South East Asia. She has choreographed for numerous theatre companies including Brink Theatre Co, Slingsby and Patch Theatre Co. In recent years she has worked with arts organisations as an artistic manager or special events director including the Adelaide Festival, Cirkidz, Restless Dance Theatre and the Adelaide Fringe Festival. Roz has been an Associate Artist of Force Majeure since its inception in 2002. In 2002, she won the Ausdance 'Outstanding Performance by a Female Dancer' award for her performance in Force Majeure's *Same, same but Different*.



**GHENOA GELA**  
Choreographer (final piece)

Ghenoa Gela is a strong Torres Strait

Islander from Central Queensland with a background in Torres Strait Islander dancing. Since getting her Diploma in Careers in Dance she's been an independent artist working across several mediums including hip-hop and Indigenous contemporary dance. Performance credits include: *Move it Mob Style* with Deadly Vibe Australia (2011/2012), *Brivvyant* with Vicki Van Hout (2011, Performance Space), *Happy as Larry* with Shaun Parker (2010) and *Wagana Like Lyrebird & Eagle* with Jo Clancy (2010). Ghenoa is inspired by her family's stories and seeks to increase awareness of Torres Strait Islander culture through her emerging dance company, Malungoka. Her most recent work *Winds of Woerr* premiered at the 2014 Next Wave Festival and will be shown in March 2015 during Adelaide's Spirit Festival.



**STEREO-GAMOUS**  
Composer (final piece)

Stereogamous (Paul Mac and Jonny

Seymour) are the musical equivalent of a Mardi Gras that runs all year. They have remixed or collaborated with Kylie, George Michael, Sia,

Sam Sparro, LCD Soundsystem, The Presets, Light Asylum, JD Samson's MEN and loads more. Don't hate them though. They are actually lovely lads who are more into dancing, hugging and staying up late than being sceneious. Paul has scored films including *Kath & Kimderella*, co-written a score for Bangarra's *BLAK*, and collaborated with more stars than the Milky Way (Daniel Johns, Ngaiire). Jonny is the cofounder of legendary Club Kooky, has scored for and performed with the Sydney Theatre Company, collaborates with designers' Dion Lee, Romance Was Born and Carla Zampatti, and is a friend of Carriageworks. Together they have made music for exhibits for National Gallery of Victoria, the MCA, short film and site-specific installations. They soundtracked Performance Space's *Day for Night* performance art party 2014/2015. They are excited and delighted to be working with Kate Champion and Force Majeure on *Nothing to Lose*.



**CLAIRE BURROWS**  
Performer

Claire Burrows was raised on both sides of the

Nullabor. She is a contemporary performer, queer performance artist and circus performer. She trained in Contemporary Theatre at UWS Nepean and spent time at PACT, which exposed her to some of Sydney's finest performance makers. After being selected for the

Australian Theatre for Young People National Studio, she was awarded the Big Brother Movement Scholarship taking her to London. Not one to follow the rules she eventually moved to Amsterdam and found herself amongst a group of artists called The ButTKRaAker Collective. Known as 'Scarlett O Claire' she created, produced and performed in multiple ensembles and circuses that toured Europe and the USA. After returning to Australia she has been pursuing the nexus between fat activism, performance, art and movement. She is also a published academic currently starting Honours in Psychology at the University of Sydney. As an artist she is interested in the intersections, the margins and the edges.



**JULIAN CROTTI**  
Performer

Julian enjoys working with the body and to that end

has performed with Stone/Castro (*Superheroes*), Chunky Move (*Black Marrow*), Aphids (*Fun Run*) and Tanja Liedtke (*Twelfth Floor*). He is interested in the themes of homo culture, white privilege, karaoke and forming community. As collaborator and co-creator he has made works with No Strings Attached Theatre of Disability (*Tom the Loneliest*) and Country Arts SA (*I'm Still Here, Parts I-V*). Julian has found that he responds well in creative environments that are led by women. Last year he appeared in Mirrah Foulkes' second short film

*Florence Has Left the Building* and co-created *The Second Before* for Arts House and Aphids with Willoh S Weiland. Julian is a Gemini-rising, global nomad who has escaped Australia's current political climate by claiming semi-permanent eurotrash status.



**MICHAEL CUTRUP**  
**Performer**

Michael is an active member of both the Australian and international performing arts scene. He is the founding Chair of Sydney Theatre Company's Youth Advisory Panel and has been involved with ATYP's Young Artist Program and



*World Interplay* (2009). As a performer Michael has worked with directors Baz Luhrmann, master clown Phillipe Gaulier and Anne Bogart (SITI Company). Michael has recently returned from Boston and New York with assistance from the Ian Potter Cultural Trust working with Taylor Mac and PS122's COIL Festival. Together Michael Cutrupi and Skye Kunstelj have formed the producing service Fat Boy Dancing, which aims to provide production services to independent artists creating new and innovative work with a specific focus on local and international collaboration. He will next be working with autistic youth and their families to create an interactive environment for a 2016/2017 Festival Season.



**LALA GABOR**  
**Performer**

Introducing the Croatian sensation that is Miss LaLa Gabor, one half

of the Fallstafian Sisters with Smash E'clair. Doused in glitter and campness with a love of all things drag, she emerged from the girlesque stage and has never looked back. She describes herself as the love child of Divine and Judy Garland in a John Waters film. LaLa has collaborated with queer superstars like Adonis, Glitter Militia and her real-life beau Rex Everything. Her bent burlesque has taken her from backyard parties to festivals and classy establishments like her local, all of which make up the independent queer performance circuit.



**ALLY GARRETT**  
**Performer**

Before moving to Sydney in 2012, Ally Garrett worked

with New Zealand theatre companies making works that explored ideas around women's bodies on stage. Personal highlights include *The Rape of Lucrece* with Binge Culture Collective, *Spring Awakening* with Long Cloud and *MINGE: A Celebration and Interrogation of Womanhood* in New Zealand. Ally always lists that last one, mainly because it means that she can include the word 'minge' in her biography. In Sydney, Ally has

worked to integrate her fat politics into performance art, performing at the Red Rattler and the Museum of Contemporary Art. Ally writes about feminist issues and body politics, and her writing has been published in Jezebel, Express Magazine and The Wireless.



**LATAI TAUMOEPEAU**  
**Performer**

Latai Taumoepeau is a Punake, body-centred

performance artist. Her story is of her homelands, the Island Kingdom of Tonga and her birthplace, the Eora Nation – Sydney, and everything far and in-between. She has mimicked, trained and unlearned dance in multiple institutions of knowledge, starting with her village, a suburban church hall, nightclubs and a university. Latai activates Indigenous philosophies and methodologies; cross-pollinating ancient practices of ceremony with her contemporary processes and performance work to reinterpret, regenerate and extend her movement practice and its function in and from Oceania. She engages in the socio-political landscape of Australia with sensibilities in race, class and the female body politic; committed to bringing the voice of marginalised communities to the frangipani-less foreground.

Her body of work has been presented at Tanz Im August, MCA, Carriageworks, Performance Space, Sydney Opera House, Campbelltown

Arts Centre, Blacktown Arts Centre, The Australian Museum and PACT to name a few.



**ANASTASIA ZARAVINOV**  
**Performer**

Anastasia AKA 'Adonis' proudly stems from Western

Sydney. Her earliest movement vocabulary began with Greek dancing and the Lambada (the forbidden dance). Adonis was born in the filth of the underground queer scene. She rose up as a provocative performance, video and photo artist, working with themes such as cultural identity, gender, sex and sexuality. She is interested in the abject and pushing the voyeurs' boundaries. Obsessed with the complexities of religion and discipline, she continues to develop a ritualistic practice. She is one half of electro punk band Ghetto Pussy and was once referred to in a SMH review as an "over zealous stripper". Chances are she has been there and done that.



**MARTIN LANGTHORNE**  
**Production Manager**

Marty is a production manager and

lighting designer working in theatre, live art, dance and music. He lives in London but has travelled back to Sydney several times over the

years to work with Kate Champion. With Force Majeure, Marty was Production Manager for *The Age I'm In, Never Did Me Any Harm* and Lighting Designer for *Food*. As Production Manager for Performing Lines 2002–2005, Marty worked with Kate on her solo piece *About Face* and *Same, same but Different*. In London Marty collaborates with artists such as Anoushka Shankar, Dickie Beau, Penny Arcade, Scottee, Bryony Kimmings, Duckie, Sheila Ghelani, Curious, Julia Bardsley and Marisa Carnesky. His solo practise investigates light, colour and memory within the gallery space. *Far From Home* was held at Tidemill Studios in London last July.



**CHARLOTTE BARRETT**  
**Stage Manager**

Charlotte has worked as a Stage Manager

for: Queensland Theatre Company: *The Effect, The Mountaintop*, Youth Ensemble Showcase 2013, *Stradbroke Dreamtime* (Remount); Matthew Management & Neil Gooding Productions: *Thank You for Being a Friend*. As Assistant Stage Manager she has worked for: Queensland Theatre Company: *Gasp!*, *Macbeth, Other Desert Cities*; Opera Queensland: *The Perfect American*; shake & stir theatre co: *Animal Farm* (Regional Tour). Training: Bachelor of Fine Arts (Technical Production), QUT.



**DAVE FERGUSON**  
**Lighting Associate**

Dave has been working in the entertainment

industry since the mid-70s as a designer, technician, technical director, innovator, board member, educator, theatre consultant, mentor and passionate advocate for the advancement of performance technology that enhances rather than pulls focus from the artist. Dave developed his approach to lighting during the 80s; working diverse venues such Sydney's original Performance Space and

the Theatre Royal for the first Cameron Mackintosh productions, working closely with David Hersey. Dave applied this approach to the technical aspects of performance as a founding member of REM Theatre, which brought intelligent and concise theatre to young audiences both in Australia and internationally. During this time Dave developed “fergo” technology that enabled designers to use stage lighting for projection work while incorporating keystone techniques for illusion and creative work in a cost effective manner. Currently Dave works as an educator for young theatre practitioners at Newtown High School of the Performing Arts, UNSW and NIDA.



**JEN GARDNER**  
**Production Assistant**

Jen is a Sydney-based creative

producer and actor and is the current Associate Artist Creative Producer for Rock Surfers Theatre Company. Jen has produced cross-artform events for the arts festivals MONA FOMA and Dark Mofo for MONA, Ten Days on The Island and East End Film Festival in London; has held producing internships with Force Majeure and Belvoir; and was one of four Tasmanian artists awarded a 2014 Cultural Leadership grant by the Theatre Board of the Australia Council for the Arts. A RADA trained actor, Jen has collaborated, produced, performed in and assistant directed original works in Tasmania and was a collaborator for The (actors) Collective in London.



**THANK YOU**

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Brett Wilbe  
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State Theatre Company of South Australia  
Griffin Theatre Company  
Sam Chester  
Nakkiah Lui  
Madeleine Lobsey  
Kate Blackmore  
Emma Sandall  
Dean Walsh  
Caroline Garcia  
Bhenji Ra  
Jeff Khan

**FORCE MAJEURE**

**PRODUCTION CREDITS**

**Artistic Director (outgoing)**

Kate Champion

**Artistic Director (incoming)**

Danielle Micich

**Executive Producer**

Bec Allen

**Marketing Manager**

Estelle Conley

**Financial Consultant**

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**Finance Officer**

Rhanda Mansour

**Set Construction**

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Steph Walker  
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Sarah Neal  
Marion Potts  
Josh Wright  
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Performance Space  
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