

 presents

# BROKEN RIVER

12 - 22 SEPTEMBER 2019



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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.



# BROKEN RIVER

Written by **Tony Reck**  
Directed by **Richard Murphet**

Performed by (in order of appearance):

**Ace - Edward McCullough**  
**Bubs - Jackson Trickett**  
**Rowstone - Adrian Mulraney**  
**Cheeseman - Adam Cass**  
**Marlene Corchoran - Carole Patullo**  
**Junie Patel - George Munro**  
**Danny & Long - Nick Stribakos**  
**Justice DeHavilland - Allen Laverty**

Set design by **Jessie Keyes** assisted by **Juliette Whitney**

Lighting design by **Kris Chainey**

Sound design by **Raya Slavin**

Stage manager **Jackie Mates**

Deputy Stage Manager **Diane Pereira**

Photography credit **Tony Reck**

## WRITER'S NOTE:

It was not until I conceived of my life as a B-grade Hollywood thriller, (circa 1949), that I began to write the script for **Broken River**. I watched shockers from that period with titles such as *Raw Deal*, *Bad Blonde*, *Private Hell 36* and, that apotheosis of L.A. Noir, *Kiss Me Deadly*. These films were illegally downloaded from The Pirate Bay so as to complete my descent into a life of crime. Then, two important events occurred: Donald Trump was elected President of the United States, and a ritualistic murder was committed not five floors from where I am sitting at my desk and writing this note. My crimes had faded in comparison, but I believe that writing is an act of revolt. Writing, also, is the art of survival... Please consider this proposition while experiencing our production of **Broken River**. The time for trash is over. Now, it is time to fight.

## DIRECTOR'S NOTE:

It seems vital in this day and age to protect theatre as the place where uncomfortable and uncompromising tales can be told about our society, its institutions and its individuals. Tales that have the unmistakable ring of truth about them, albeit in a fictional and sometimes fantastic form. Tony has given us a tough tale of raw deals, bad blondes and brunettes, private hells, and the deadly kiss of those sent to protect and rescue us. His inspiration, as he says, has been film; and it has been our sometimes difficult but always rewarding task to translate all this into the narrower parameters of theatre, far more in your face than any recorded media could achieve. If, for you, we succeed in any way, it is thanks to a bold, imaginative and resolute cast and designers. My own hope is that we have in some way realised Tony's driving intention.

## ACKNOWLEDGEMENTS / THANK-YOUS:

La Mama Theatre for supporting an early development of the script, Belinda and the Richmond Uniting Church, Theresa Stelling, Michael Johnson, Rinske Ginsberg, Maude Davey, Jenny Kemp, The always amazing David Lynch.

## TONY RECK

(writer)

Tony Reck has worked in the vocations of literature and the performing arts since 1993. He has published fiction and non-fiction, and has worked as an actor, a playwright, a writer-director, a director, a producer, and a theatre critic. His first play, *The Great Divide*, a multimedia performance examining a family in crisis, was produced on two occasions: (Dancehouse, 2001, and Chapel Off Chapel, 2002). Since 2008, Tony has written, directed, and produced his own plays, culminating in *The Antechamber*, (La Mama/Melb. Fringe, 2008), and three productions of the elaborate multimedia performance *Dirty Pictures*, (Collingwood Underground Theatre, 2010-12/ La Mama, 2016). In 2014, he directed David Mamet's *American Buffalo* and Harold Pinter's *The Birthday Party*; while between 2002 and 2014, he reviewed contemporary performance for Sydney arts magazine Real Time. Currently, Tony is writing preliminary scenes for a transmedia performance titled *Blue Carla's Western Bonaventure* and completing his novel *True Crime*. He has an M.A. in Media and Communications from Swinburne University, lives in an inner-suburb of Melbourne, and enjoys reading, photography, cinema, nordic skiing, playing the harmonica, and participating in the local community. His artistic endeavours can be accessed on-line at [www.tonyreck.com](http://www.tonyreck.com)

## RICHARD MURPHET

(director)

Richard Murphet has been writing, directing and creating contemporary forms of theatre for the past 4 decades. His plays have received productions throughout Australia and internationally, and he has worked as a director in Melbourne, Sydney, Adelaide, Toronto, New York, Amsterdam, Utrecht and Ghent. At La Mama, he directed a double bill of two of his works – *Quick Death* and *Slow Love* – in 2015; a Swedish play, *Courage to Kill*, by Lars Noren in 2016; a double bill of two Belgian plays by Elvis Peeters – *Four Men and Dog Play* – in 2017; and *In the Solitude of Cotton Fields* by French writer Bernard-Marie Koltes in April 2019.

Murphet was Head of Drama at the VCA (2007-2009) and Head of Postgraduate Studies (1996 – 2006). He was awarded a PhD from University of Melbourne (2017), and a Lifetime Achievement Award at the Greenroom Awards (2017). A book on Late-Modernist Theatre Practice is forthcoming.

## KRIS CHAINEY

(lighting design)

Kris is a Melbourne based Lighting Designer, having designed shows including *The Sky Is Well Designed* (Northcote Town Hall, Melbourne Fringe, 2017) for *Fabricated Rooms*, *The Leenane Trilogy* (45downstairs, 2014), and *Shrine* (45downstairs, 2017) for The Kin Collective, *Prehistoric* (Meat Market, 2018), *We Get It* (Southbank Theatre, NEON Festival, 2015 and Visy Theatre, Brisbane Powerhouse, 2016), and *The Motion of Light in Water* (HotHouse Theatre and Theatre Works, 2014, LaBoite Theatre 2015) for Elbow Room, *Bighouse Dreaming* (Brunswick Mechanics Institute, Melbourne Fringe 2018, Browns Mart Theatre, Darwin Festival, 2019 and The Loft, QUT, Brisbane Festival, 2019) for Susannah Day, and *The Absence of Knowing: Four Men and Dog Play* (La Mama, 2017) with Richard Murphet.

## RAYA SLAVIN

(sound design)

Raya Slavin is a Melbourne-based composer and sound designer working across multi disciplinary art forms. A graduate from the Victorian College of the Arts, Raya incorporates a responsive understanding to the dramaturgy of sound and an enthused interest in electronic music to her artistic practice. She has collaborated on a number of award winning productions that have toured both nationally and internationally to venues and festivals such as Soho Theatre London, Edinburgh Fringe and Sydney Festival. Raya's recent credits include *Whale* (Northcote Town Hall, MLive Festival Monash University) *Lovely Mess* (FOLA), *Strangers in Between* (fortyfivedownstairs, Seymour Centre) *Birdcage Thursdays* (La Mama Mobile, fortyfivedownstairs, La Mama/Big West Festival) *Brainstorm* (Camberwell Girls Grammar School) *Wild Bore* (Malthouse Theatre) *Fallen* (Seymour Centre) F. (Poppy Seed Theatre Festival) and *Hart* (The Blue Room Theatre, Melbourne Fringe Festival). She also designed the theme for the award winning podcast *The Messenger* (Behind The Wire/The Wheeler Centre). In 2015, Raya was nominated for a Green Room award for her sound design for Ryan (La Mama Courthouse).

## EDWARD McCULLOUGH

(Ace Corchoran)

Edward is a recent graduate from the Victorian College of the Arts (BFA Acting 2018). His theatre credits while training include Trigorin in *The Seagull* (dir. Budi Miller), Agamemnon in *The Greeks* (dir. Melanie Beddie), Curly in *Peter Pan* (dir. Ben Schostakowski), Moses/Bailey in *The Skin of Our Teeth* (dir. Dean Bryant) and Hastings/Murderer in *Richard III* (dir. Budi Miller).

Edward's film credits include the web series *Winging It* (dir. Sarah Burrial) and *Undergarment Odysseys* (Crispy Yogurt Productions). Notably he has featured in the short films *The Ghoulies* (dir. Harrison Lane) Winner of Best Film at the 2018 Student & Young Filmmakers Feedback Film Festival and *Sammy the Salmon* (dir. Jake Shannon) which has appeared in the BFI London film festival, Flickerfest, Lorne Film Festival and the Melbourne Queer Film Festival. Most recently he has acted in the short film *Meantime* (dir. Matthew E Thomas) which will be screening in Melbourne and L.A later this year.

In addition to *Broken River*, Edward is currently in rehearsal for the Fringe Festival show *Blitz* (dir. Ebony Rattle) running from the 24th-28th September at the Alex Theatre.

## JACKSON TRICKETT

(Bubs Corchoran)

Jackson is a 28-year-old freelance actor originally from Tasmania. Jackson graduated from VCA in 2013 with a Bachelor of Dramatic Art. He has performed in *Romeo and Juliet* directed by Bagryana Popov, *An Earthquake in my Heart* directed by Robert Walton, *Dream Home* directed by Luke Kerridge, *The Absence of Knowing* directed by Richard Murphet and *A Room of One's Own* 2016/2019 directed by Peta Hanrahan. Jackson's favourite bird is a duck.

## ADRIAN MULRANEY

(Detective Inspector Rowstone)

Adrian was an inaugural graduate of WAAPA in 84. He has appeared in over 80 theatre productions in Perth, Sydney, Darwin and Melbourne. He has also worked as a fight choreographer for theatre and opera.

He has recorded many radio plays and readings for the ABC and some 45 audiobooks.

His TV credits include *The Secret River*, *Blue Heelers*, *Stingers*, *Halifax FP*, *MDA*, *Neighbours*, *Dirt Game*, *City Homicide*, *Miss Phryne Fisher*, *Winners and Losers*, *Rush* and *Satisfaction*.

Film work includes a comic-horror film, *Zombie Brigade*, *Blackfellas*, *The Real Thing*, *Van Diemen's Land*, *The Legend Maker* and a German feature called *Zukker* as well as countless short films. A few years back, he wrote, directed and acted in a short film which was shown in many film festivals around the world and was a finalist in the New York film festival.

He is one of Australia's top voice-over artists and is heard on TV and radio regularly both here and overseas.

## ADAM CASS

(Detective Cheeseman)

Adam has been a very busy independent Melbourne theatre maker for more than twenty-five years, working as a performer, writer, director, producer, and facilitator on hundreds of shows. As a writer he is probably best known for his play, *I Love You, Bro*, which, since debuting at the 2007 Melbourne Fringe Festival (winning that year the award for Best Writing), has been almost constantly in production throughout Australia, New Zealand, the UK, and Europe, having been translated into Swedish, Danish, and German. He was chosen as the interviewer, author, and project leader of the book which celebrated and commemorated the 50 year history of La Mama Theatre, released during their birthday celebrations in July 2017. As an actor he was most recently seen in Tim Wotherspoon's *Point 86* at La Mama in 2017, directed by Kirsten Von Bibra. Adam served for more than five years as a judge for the Green Room Awards Independent Theatre Panel, as well as judging across several festivals the Performance and Comedy categories at the Melbourne Fringe. As a facilitator he is best known for leading several incredibly ambitious mini-festivals of site-specific work created by emerging theatre makers.

## CAROLE PATULLO

(Marlene Corchoran)

Carole Patullo is an actor, theatre-maker, teaching artist, and director, who has worked with major arts, and community organisations for over 35 years.

Performance work includes *Storming St Kilda by Tram* - Theatreworks, *After Dinner Away*, *Blabbermouth*, *Second Childhood* - MTC, *In Cahoots*, *Electro Diva*, *Gamegirl* - Arena Theatre Company, *The Lost Story of The Magdalene Asylum* - Peepshow inc. *A Man for all Seasons* - Complete Works. *Topsy*, *A Black Joy* and *The Merry Wives of Windsor* - Fortyfivedownstairs. More recent productions for La Mama include *Shedding*, *Button* (co-written and VCE listed), *The Strange Luck* - Explorations 2017, and *Bully Virus* - the last show staged at our beloved old La Mama. Carole has been nominated for 5 Green Room awards, and is a passionate improviser; having worked extensively in the corporate and public sectors as an actor and workshop leader. She is currently artistic director with Dreamhouse Theatre, a youth centred, not for profit company based on the Mornington Peninsula. Feature film and television appearances include *Lake Mungo*, *My Year without Sex*, *Miss Fisher's Murder Mysteries*, *Tomorrow Tonight*, and most recently, the international award winning short film *Serving Joy*.

## GEORGE MUNRO

(Junie Patel)

George is one of Melbourne's emerging trans and gender diverse cabaret artists. They perform under the stage name Mx Munro. In 2018 they were a recipient of the 2018/19 Midsumma Futures mentoring arts program where they receive formal mentoring from Maude Davey and Mama Alto. Earlier this year they made their Main Stage debut in *Gender Euphoria*, a show that explores narratives of why it is great to be trans and gender diverse! George is currently completing a law arts double degree with a major in Gender, Sexuality, and Diversity Studies.

## NICHOLAS STRIBAKOS

(Danny the barman / Prosecutor Long)

Nicholas has been working on Film, Television & Theatre for the last 27 years. He is committed, disciplined and has a strong passion for the craft of Acting. He has worked on the ABC drama, *Wildside*, and many TV shows.

His recent film work, is *Plague*, which screened at the Cannes Film Festival, and recently acted in *Politis*, about a man who is fuel-led by insecurities and ego, likes to think he's doing humanity a great favor, by serving them as their local politician, but is far removed from reality..

Nicholas recently played Don in *American Buffalo* at the Carlton Courthouse & Damian in *The Omission Of The Coleman Family*, Argentinian Box Office Play, at Melbourne Comedy Festival, 2017.

## ALLEN LAVERTY

(Justice David DeHavilland)

Allen has extensive experience as an actor, theatre-maker and teacher. He has toured nationally and internationally and performed with wide range of companies including La Mama Theatre, deBASE Productions, Empire Theatre Project Company, Strut & Fret, AS Theatre, The Good Room, Wilde Applause, IZIT Entertainment, Homunculus Theatre Co, Regional Arts Victoria and Queensland Arts Council. Allen regularly facilitates workshops in acting, physical theatre and improvisation and has taught for Queensland Theatre Company, La Boite, University of Melbourne Student Union, Verve Acting Studios, Footscray Community Arts Centre, Aboriginal Centre for Performing Arts, University of Southern Queensland, Backbone Youth Arts and Flipside Circus. He graduated with a Bachelor of Arts (Acting) from the University of Southern Queensland (2001) where he was awarded the Creative Arts Award for Theatre and continued his training with Dell'arte International School of Physical Theatre. Allen's solo practice combines story-telling and theatre design; his most recent work *The Caretaker* premiered in 2017 with a sell out season at La Mama. Allen was a company member with Melbourne Playback Theatre and currently works at Union House Theatre. He has been a proud member of MEAA since 2001.