



ALCHEMY ARTISTIC



DIRECTED BY AMY KOWALCZUK

Proudly produced in affiliation with Shadowhouse PITS and
Sophie Benassi

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Alchemy; *noun: The seemingly unimaginable process of extraordinary transformation, by applying the perfect mix or collection of elements.*

Alchemy Artistic is a new theatrical collective, curiously and passionately collaborating with artists and the community, to explore the possibilities of societal change, through the *transformative* magic of theatre. Gordon Graham's *The Boys* is our debut work.

Alchemy Artistic examines social issues through our local lens and works to transform the unexamined (or seemingly unchangeable) into gold. We do this through purposeful pairing of nuanced, theatrical storytelling with an accompanying rumination offering space to reflect as a community. Alchemy Artistic applies a blended approach to story sharing (mixing creative collaboration and purposeful facilitation) with the aim to make a difference in our community. We aim to do this through the stories we share and our purposeful dedication to facilitating enriching experiences and opportunities for multidisciplinary artists in the region.

Alchemy Artistic is a tiny company. It's just us. We are indebted to the support of so many, in facilitating our debut offering; Gordon Graham's *The Boys*. We have been overwhelmed by community support across all aspects of this venture.

Theatre is expensive to run and (very often) fairly cheap to attend. Especially in this instance. For between thirty and forty dollars we have offered our patrons a performance, a Q&A with special guest presenters, live graphic scribes and our program in electronic format at no cost. Because we believe that theatre should be experienced by everyone. If you wish to contribute to our little company, please do so via alchemyartistic.com.au/donate/ Our professional artists have worked tirelessly on this production and a small offering could make a big difference.

Our earnest thanks for your patronage,

Amy & Mark Kowalczyk

Director Notes:

Through almost every disruption imaginable...here we are. I thank you for choosing to spend your time and your income on us this evening. Thank you for supporting the arts and our very small part in it. Thank you for supporting both a new venue and a new tiny independent company. For choosing to be here with us tonight, when right now the world may feel a little bit tough. I have wanted to direct this work for years. In my own daydreams, a product of a deeply overactive imagination, *The Boys* has been a great many versions of what became our final product. I think I always knew that at some stage, I would try to direct it. But, admittedly, I never knew I would direct this work against such high stakes, academically, personally and professionally.

Academically, this work is the major component of my Master of Theatre and Performance through the University of New England. This work (and the adjacent discussions) will inform the basis of my thesis, and I am indebted to the audience members who will contribute to these rich and important discussions. Personally, I am deeply alarmed by how little has changed in relation to gendered violence since this work first took the stage in 1994 and I feel a strong sense of urgency to work towards a more nuanced (and localised) understanding of the root cause of this pertinent issue.

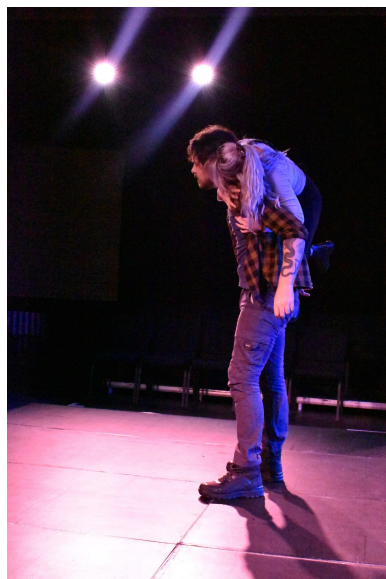
As a secondary performing arts teacher, I witness the gendered expectations that are placed on our younger members of society and I am tremendously concerned. I am, however, also privileged to be in a position where I can play my part in helping them navigate the kind of human that they want to be and the manner with which they wish to walk through life. To hold this position in their lives is a privilege and in this role, I attempt to help my students realise that these expectations of masculinity and femininity are not theirs to adopt or pay attention to.

Socially, this is a difficult time for the arts. With budget cuts and COVID still playing havoc with health and scheduling, this has been a difficult time to produce anything...let alone a show where the lived experiences of gendered violence might alienate audiences from feeling comfortable to attend our show. So, once more, I thank you for choosing to spend an evening ruminating on this issue with my team and I. I hope you have walked away with something to consider. We really have each given this work all the love and consideration we could muster and I am extremely proud and fortunate to have assembled such a strong, genuine and skilled team. This has been a collaborative effort of which I am most proud.

This show is for my wonderful students- past, current and still to come. And I dedicate this work to my daughter. Nola says in ACT TWO, on having a baby boy, "I kept thinking about all the things my girl would have to put up with if she was pretty. All the things she'd had to cop if she wasn't". I want these kids, my kids, to grow up with the self assurance that they have nothing to prove. That they have choices. And, frankly, I want the grown ups to make sure that they do. So we must carve out the space for discussions and evolution of our own preconceived bias regarding these topics.

Thank you for coming. I am so deeply appreciative. I look forward to welcoming you into another world again sometime soon (but not too soon).

Amy Kowalczyk





Synopsis

Brett Sprague has returned to his family, after a stint in prison and he's ready to make up for lost time. Aided by brother Glenn, he returns to his Mum (Sandra's) house in the Western Suburbs of Sydney for a welcome home barbeque. Brett wants to regain his control of a family dynamic that has changed dramatically in his absence. He suspects girlfriend Michelle of infidelity, Glenn has moved out with Jackie and youngest brother Stevie has impregnated the young Nola. A series of events escalate until Brett's disruptive force takes hold of the family unit. Tensions flare, fueled by toxicity, alcohol and rage. The boys embark on a pack rampage with terrifying consequences. The Sprague "women" (Michelle, Nola and Jackie along with Sandra) are bonded by pseudo familial ties and the threat of violence. None of this happens sequentially, in a linear order. This work explores the domino effect of violence in a gripping and unusual narrative.

This is a purposefully situated offering in 2022 with gendered, sexual violence at an all time high. Alchemy Artistic are determined to examine this work alongside Canberra audiences for the first time.

Cast and Creatives

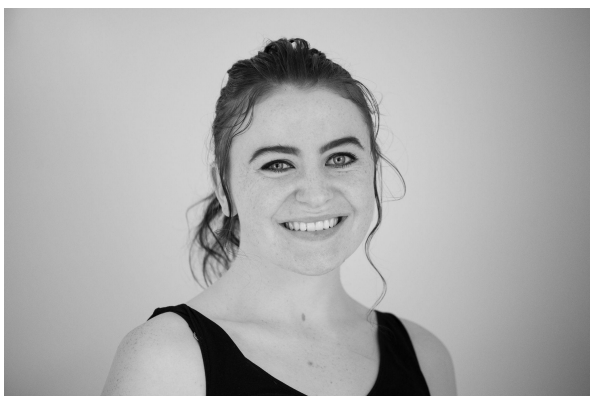
Sandra Sprague: Liz St Clair Long	Director/Designer (Properties and Costumes inclusive): Amy Kowalczuk
Brett Sprague: Alex Hoskison	Stage Manager: Carmen King
Glenn Sprague: Cole Hilder	Production Manager: Alice Ferguson
Stevie Sprague: Blue Hyslop	Lighting Design: Murray Wenham
Michelle: Meaghan Stewart	Sound Design: Neville Pye
Jackie: Indy Scarlett	Movement Director: Michelle Norris
Nola: Caitlin Baker	Producers: Alchemy Artistic (Amy Kowalczuk), Shadowhouse PITS (Joe Woodward) and Sophie Benassi
Understudy: Alice Ferguson	Photographer: Mark Actually (Mark Kowalczuk)
	Set/Technical Advisor: Stephen Crossley
	Graphic Scribe: Arran McKenna

Bios



Liz St Clair Long: Sandra Liz's stage performances have included lead or major roles in a number of acclaimed productions at Canberra Repertory, including *Arms and the Man* (Raina), *Romanoff and Juliet* (Marfa), *Blithe Spirit* (as both Elvira and Mme Arcati), *Just Between Ourselves* (Pam), *The Country Wife* (Alithea), *The Misanthrope* (Celimene), *Seasons Greetings* (Belinda),

Henceforward (Zoe/Nan), *Tom & Viv* (Viv), *Sinners* (Monica), *Tartuffe* (Elmira), *Don Parties On* (Helen), *Hayfever* (Judith Bliss), *Pride and Prejudice* (Lady Catherine de Burgh). She was part of the Greek Chorus in the award-winning 2016 production of Arthur Miller's *A View From the Bridge*, and played the Stage Manager in *Coarse Acting*. She appeared in Noel Coward's *Waiting in the Wings* as Deidre, for which she and the other "residents" of *The Wings* received a CAT Award as Best Ensemble. She also played a number of smaller characters in Arthur Miller's *The Grapes of Wrath*. For Mockingbird Theatre Company, Liz played multiple characters in the critically acclaimed production of *The Laramie Project* and *The Laramie Project: 10 Years Later*, with for. She received a Peoples Choice nomination for her monologue performance at the 2019 Short & Sweet Festival, which she reprised at several venues and which was recently broadcast for radio. Liz's most recent role was as Big Mama in *Cat On A Hot Tin Roof*, for which she received a Canberra Area Theatre Award.



Meaghan Stewart: Michelle Meaghan Stewart has wanted to be an actress and perform ever since the age of 4. Having studied all forms of drama with passion at Daramalan College. On the Canberra stage, Meaghan is best known for her portrayal of "Mrs Lovett" in Dramatic Productions, *Sweeney Todd* (2017) for which she won a CAT award, as well as Mockingbird theatre's

renowned production of "The Laramie project" in 2019. Meaghan has also been most previously seen as Ali in Free-Rain's 2021 production of *Mamma Mia!* Despite relishing in all the joys and eccentricities of Musical theatre, Meaghan is thrilled to once again be

demonstrating her dramatic theatre chops, this time in the multi-layered role of Michelle in Alchemy Artistic's inaugural production, *The Boys*.



Indy Scarletti: Jackie Indy is a recent graduate of ANU, where she completed a degree in chemistry and science communication, and currently works at the Australian Academy of Science. She's an avid reader and reviewer of books and a proponent of bullet journaling for wrangling a very full life. After being involved heavily with theatre during high school and college, she has spent the last 5 years focusing on her work, studies and research. This is her first show in the Canberra theatre scene since 2015 and she is thrilled to be involved with such a smart, important and thoughtful piece. Indy is particularly honoured and grateful

to be working with Amy and the rest of the phenomenal cast who have made this process and return to acting a wonderful experience.



Caitlin Baker: Nola Most recently seen onstage in Canberra Youth Theatre Emerge Company's *Carpe DM*, Caitlin is thrilled to join Alchemy Artistic in their debut offering as Nola, alongside an incredible cast and creative team. While she may spend her days as a Law/Arts student at ANU, the past few years have also found Caitlin moonlighting as Beatrice in *Much Ado About Nothing*

(ANU Shakesoc), Claire in *It's Not Creepy if They're Hot* (National University Theatre Society), Ensemble/Rose of Sharon Understudy in *Grapes of Wrath* (Canberra Rep), Nora in *Brighton Beach Memoirs* (Canberra Rep), and Lara in *The Governor's Family* (Canberra Rep). Behind the scenes, Caitlin also directed *The Tempest* for ANU Shakesoc in 2021, and is spending 2022 as Shakesoc's President, and one of Canberra Youth Theatre's Resident Artists. She cannot wait for you to see *The Boys*, and hopes you stay around for the conversation after.



Alex Hoskison: Brett Alex has maintained a keen interest in theatre and performance from a young age and has worked with some of Canberra's leading independent theatre companies. Some of his performances include the Grand Witch in *The Witches* (NIDA Open), Johnny Dowd in *Summer of the Seventeenth Doll* (Pigeonhole), Seven in *12 Angry Men* (Everyman), and Percy in *Queers* (Everyman). He is proud to help tell this important story, and to be a part of this exciting new theatre company's first production.



Cole Hilder: Glenn Cole is an Actor and Executive Associate with Everyman Theatre; with 8 years' performance experience and a litany of stage and screen roles under his belt. His performance credits include: Eddie/ Sky, *Mamma Mia!*, FreeRain Theatre Company, Geoffrey Jackson, *Absurd Person Singular*, Canberra Rep, Oliver, *The Art of Coarse Acting*, Canberra Rep, Phil, *Queers*, Everyman Theatre Company, Buddy "Keno" Walsh, *The Full Monty*, Supa Productions Inc., Juror 12, *12 Angry Men*, Everyman Theatre Co., Henry Clerval, *Dr Frankenstein*, Canberra Rep, Ensemble, *OH, WHAT A LOVELY WAR!*, Canberra Rep, James Lockwood, *The History Boys*, Everyman Theatre Co., Leonard Vole, *Witness for the Prosecution*, Canberra Rep, Benny Crosswell, *HIGHWAY*, Lexx Productions, *The Creature*, *FRANKENSTEIN*, Lexx Productions, Stanley/ The Ripper, *RIPPING*, Lexx Productions.



Blue Hyslop: Stevie Blue has been involved with theatre since 2016, doing various small productions through their school and in theatre festivals. In 2019 they performed in *I Haven't Thought of a Title Yet* for the Sydney Short+Sweet festival, *Machinal* for Narrabundah College, and *The Art of Coarse Acting* and *The Woman in the Window* for Canberra Rep. In the past two years Blue has performed in three more Rep productions: *The Grapes of Wrath* and *What the Butler Saw* in 2020, and *Cosi* in 2021. Blue also starred in Canberra Youth Theatre's 2021 production of *Two Twenty Somethings*. *The Boys* is their first show of 2022 and they are so excited to be working with such an incredible team on such a challenging piece!



Amy Kowalczyk: Director/Designer Amy Kowalczyk (nee Dunham) is a director, an actor, a puppeteer, a director, a singer and a musical theatre performer. Her most recent acting performances were in *Grapes of Wrath* (as Rose of Sharon) and *Absurd Person Singular* (as Jane Hopcroft) for Canberra Repertory's 2020 season. Other Canberra Rep performances include Annelle in *Steel Magnolias* (2014) and Henriette in *Casanova* (2015). For Everyman Theatre she has appeared as April in *Company* (2015), Madeline Schiller in *The Burning*, Molly in *Home at the End* and in the small ensemble for *Pool (No Water)*. For Freerain Theatre Company she performed Fantine

in *Les Miserables* (2017), Anita in *West Side Story* (2012), Ado Annie in *Oklahoma* (2011) and; had her first Directing opportunity with *Winnie the Pooh* (2013). Other notable roles have included Audrey in *Little Shop of Horrors* & Liz in *High Fidelity* (Phoenix Players), Penny Pingleton in *Hairspray* & Audrey II Puppeteer in *Little Shop of Horrors* (Canberra Philharmonic), Holly in *The Wedding Singer*/Christmas Eve in *Avenue Q*/The Wife in *The Wall*- all for SUPA Productions. For Queanbeyan Players she co-directed (alongside Sarah Hull) *The Wedding Singer* (2018). Amy has been involved in over seventy productions in Canberra both professional and community based, several films, training videos and advertisements. For ten years Amy was a professional actor/puppeteer and touring presenter for both Questacon's Excited Particles and for The Starlight Children's Foundation as a Captain Starlight. She has toured interstate with NIDA (2013) in Derek Walkers *I Love You, You're Perfect Now Change* (2013) and abroad with Pigeonhole Theatre (2017) as Nell Gwynn in the critically acclaimed *Playhouse Creatures*, as the selected Australian delegate for Mondial du Theatre (World Theatre Festival in Monaco). This tour included a sold out performance at the Princess Grace Theatre, which was televised and personally attended by Prince Albert II. Amy previously performed this show in professional seasons at The Q Performing Arts Centre (2016) and CTC's The Playhouse (2017). Amy has facilitated arts events such as The Fringe Festival as part of the Multicultural Festival in 2014 and Fast and Fresh for the Canberra Theatre Centre. Amy is a performing arts teacher at Daramalan College.. She is a full time Masters student of Theatre and Performance at University of New England (*The Boys* is her major work for this award). Her most recent production has been mothering her three year old daughter-who has every bit her mother's trademark stamina and imagination. Amy wildly attempts to direct (wrangle) the true star of the show- Isla Kowalczyk (aged 3), though truthfully- 'Mum' is the best role she has ever embodied. She has been deeply fortunate to have worked alongside some exceptional people in this meaningful project. In fact, she couldn't have planned it better herself.



Carmen King: Stage Manager Carmen has been involved in Canberra theatre since 1999, while she studied drama at the ANU. Since then Carmen has been involved with several companies in various capacities but got most of her backstage experience with Canberra Repertory Society, for whom she has stage managed a dozen productions, and been involved in

many more in capacities including lighting & sound operation and backstage crew. She has even been known to appear onstage from time to time. Carmen has been the Canberra stage manager for the award-winning Pigeonhole Theatre productions of *Playhouse Creatures*, *Summer of the 17th Doll*, and *Switzerland*; and in 2019 she stage managed *Belfast Girls*, the debut production for Echo Theatre at The Q. Carmen was also incredibly proud to be part of the team that was invited to perform Pigeonhole Theatre's production of *Playhouse Creatures* in the Mondial du Theatre, which was held in Monaco in 2017. Carmen is thrilled to be part of Alchemy Artistic's debut production of *The Boys* with such a brilliant group of people.



Michelle Norris: Movement Director

Michelle has been involved in dance and theatre performance in Canberra for more than 20 years. Michelle is trained in ballet and contemporary dance, including at the Queensland University of Technology. She has been involved with Canberra's QL2 Dance as a dancer, choreographer and board member. Michelle has performed

with the Australian Dance Party including the works *Dinner Party* and *Water Tight*. Michelle's musical theatre roles around Canberra include *Rumpleteaser* in Free Rain's *CATS* and Hedy La Rue in Phoenix Player's *How to succeed in Business without Really Trying*. Michelle is a member of the Sound and Fury ensemble and has toured her self devised performance art pieces with the ensemble including to the NZ Fringe Festival in 2018. This is Michelle's first time in Movement Direction for a play and she had really enjoyed the different process of working with straight actors.



Murray Wenham: Lighting Design Murray

has over 15 years experience working in Theatre. He has worked extensively across Australia and London. His highlights include Dreamboats and Petticoat (Bill Kenwright production) London - West End. It's My Party (and I'll Die if I Want To) Australian Tour. When Dad Married Fury - Australian Tour. The 39 Steps Australian

Tour. The One Day of The Year Australian Tour. Australia Day - Australian Tour. Belfast Girls - Echo Theatre. Tamworth Country Music Festival. Melinda Schneider - Melinda Does Dorris. Murray is excited to be working with Amy and Alchemy Artistic on their maiden production.



Neville Pye: Sound Design Neville has been a Theatre Sound Designer since 2015. He has since designed more than 25 Productions with Tempo Theatre, Shadowhouse Pits, Canberra Repertory and Papermoon. While he has thoroughly enjoyed every production he has worked on, his highlights are Verdict (2017); Coda for Shirley (2018); The Woman in the Window (2019); Waiting in the Wings (2019); Brighton Beach Memoirs (2020);

What the Butler Saw (2020), Cat on a Hot Tin Roof (2021), The Governor's Family (2021), The Penelopiad (2021) and most recently, Rosencrantz and Guildenstern are Dead (2022).

Neville has greatly enjoyed working on The Boys with Amy and the very talented Alchemy Artistic cast and crew.

Mark Kowalczyk (@Mark_Actually: Alchemy Artistic) - Photography/Web design

Mark has had photographs published in CityNews, Q!News, HerCanberra, Riotact and on various social media platforms. He has worked in digital communications and ICT for 12 years and has recently been expanding his photographic portfolio to include theatrical photography and portraiture/headshots. He has enjoyed the opportunity to create this work with his wife, Amy.



Alice Ferguson: Production Manager The Boys is Alice's first venture into Production Management. She is grateful to be able to work with this dynamic cast and contribute to Alchemy Artistic's first production. Stage Manager - Radio on Repertory Lane (REP) and Queers (Everyman). Assistant Stage Manager – Mamma Mia (Free-Rain), Absurd Person Singular (REP), The 39 Nine Steps (REP) Actor- Waiting in the Wings (REP), Wicked Sisters (papermoon),The History Boys (Everyman), Trelawney of the Wells (REP), Witness for the Prosecution (CAT award - Best Supporting Actress 2016, REP), Uncle Vanya (REP), The Threepenny Opera (REP), Casanova (REP), And Then There Were None (REP), Home at the End (Everyman), Equus (REP), Under Milk Wood (REP), Richard III (Everyman), Les Liaisons Dangereuses (REP) and many more over the years. Film credit - Backyard Ashes 2013, Crow Crow Productions

Sophie Benassi: Affiliate Producer Sophie is an accomplished and passionate Director, having crossed platforms from theatre to film, with a deep resonance for thought provoking entertainment. Sophie has worked on large scale productions (Harry Potter and the Cursed Child), Music Videos (Triple J), Corporate films, Commercials and more. With a NIDA Masters Degree in Directing, Sophies missions is discovering new, intriguing and unique ways to tell irresistible stories, captivating an audience, whilst asking them to dig deeper into their own perspectives.

Joe Woodward: Affiliate Producer (Shadowhouse PITS)

Joe Woodward is an independent theatre producer, writer, director and teacher. His first professional theatre appointment was as an actor / Educational Officer at La Boite Theatre in Brisbane, where he continued training as an actor and as a director. He was subsequently appointed Co-Ordinator of the professional theatre-in-education company the E.C.D.P. based at La Boite Theatre. Later positions include: Artistic Director of The Jigsaw Theatre Company (Canberra) in 1980; Producer/director/entrepreneur as part of David Bates and Joe Woodward (1980 - 1981); Co-Owner/Manager (with David Bates) of Pie In The Sky Theatre and Bar (P.I.T.S.) 1981 - 1984; Director / Executive Officer of Stage Coach Theatre School (1985 - 1994). From 1986 to 1989 he was a member of the ACT Arts Development Board and Co-Chair in 1988/89 of the Performing Arts Committee with Anne Edgeworth. He also worked as a Dramaturg with Human Veins Dance Theatre and One Extra Dance Company. He is currently Artistic Director of Shadow House PITS and Producer at Daramalan Theatre Company.

Thank you

I could write paragraphs on each artist whom I have been lucky enough to wrangle as an important part of this project.

Firstly, my deep thanks to the entire team of ACT Hub for this fantastic opportunity to present this work in your space. For the council, support, assistance, additional work- I have been really lucky for the opportunity to learn from some of the biggest players in our Canberra Arts Scene. My sincere thanks to Anne Somes, Karen Vickery and Jarrad West. I look forward to supporting your season in its inaugural year and enjoying your beautiful, careful selection of works. Additional thanks for the support of Louiza Blomfield, Natasha Vickery, Andrea Close, ACT Hub bar and ticketing staff for their efforts.

My thanks to my Academic Supervisor Dr. Richard Jordan and Dr. Julie Shearer from the University of New England. I have learned so much throughout my Masters and I have appreciated the feedback and advice for the last 12 months of navigating this project. My appreciation to my UNE peers, my friends- Samuel Webster and Joe Wyatt. Without you, I would not be here. Your support was fundamental and friendship now solidified for life.

To Murray Wenham and Nev Pye (lighting/sound design) this work is far richer for your skill and input. That you came on board, out of curiosity, support and friendship, is something I am most grateful for. To Az McKenna, who leapt at the chance to “do something interesting”- for his extraordinary skill as Graphic Scribe and the contributions this will make, not only to the Q&A's, but to my thesis. To Peter Fock and Stephen Crossley, who provided expert assistance, technical skill and friendship. And to my team of remarkable women: Alice Ferguson (my production manager) working with love and heart on a multitude of tasks and keeping the faith, Michelle Norris (Movement Director) bringing boundless creativity and her skilled, explorative mindset; and finally my scarecrow, Carmen King (Stage Manager). Carmen, without you I am almost certain that I would have given up. Your command, your care, your humour and your skill helped me keep my heart in my work and my eyes on the broader goal. To all of these fantastic, supportive and clever artists; I am in your debt and I am here for your own artistic ventures. Sign me up, chuck us a broom- I'm yours. I have adored my time exploring this work with this stellar team.

To my affiliate producers; Joe Woodward, the things I am grateful to you for, I could not articulate. You make me a better teacher, director and person. Thank you for managing all of the tricky paperwork and space negotiation, to ensure that I had a space to play in,

public liability insurance to keep us all safe and for generally being my safe harbour. To Sophie “the boss” Benassi- your belief in me and this work are the reason I am here. They are the reason I am performing my little university project with Gordon Graham and Stephen Sewell in attendance. You have championed me, fed me and made things happen with your trademark graceful force. What a smart choice I made, seeking the council, advice and support from two incredible artists and humans. Joe & Sophie- my sword is yours.

To the cast- Liz, Indy, Meaghan, Caitlin, Cole, Alex and Blue. You were asked to be here because I consider you remarkable. As actors, yes...but much more importantly, as people. Because you are fun. Trustworthy. Hardworking. Curious. Your evolutionary mentality. Your absolute kindness. I could never have asked for more- on or off stage. Thank you for every inch of love and life you have breathed into this piece and; into me. Thank you for this wonderful time we shared as a family.

To our families; Jennie and Janek for letting us rehearse in their front house “Little Chifley”. You always make everything so easy. To my parents, especially my Mum, Kathleen- thank you for your belief. For paying for the rights when I couldn’t afford to and cheering me on. And to you all combined, the hours of babysitting required when my husband and I decided to make something together.

To my husband, Mark. For the incredible photographs, the website, technical support and program, for pulling triple duty as “Best Dad on Earth”. For it all. Thank you for always letting me be myself, in any iteration. I’ve said it before, I’ll say it again. You. Are. Magic.

We thank our in-kind sponsors who provided a multitude of gestures to assist. From props, to rehearsal venues, we were supported wholeheartedly by Capital Brewing Co. Daramalan College, Daramalan Theatre Company, Shadowhouse PITS, Happydance Creative, Canberra Repertory Society.

Thank you to our guests; Sue Webeck, Dr. Rebecca Clode, Stephen Sewell and Gordon Graham. Not in a million years did I anticipate such a value add to our post show Q&A’s. My deep appreciation for your attendance to our production. What an honour.

ADDITIONAL THANKS: Canberra Rep, Ben Waldock, Helen Drum, Simon Tolhurst, Parker Coles and Curtis, Emma Macdonald, Briony Element, Sophia Brady, Dan Watters, Stephen Crossley, Lucy Cronan, Sarah Hull.

Alchemy Artistic are entered into the 2022 Ovation Awards and the CAT Awards:



Donate to Alchemy Artistic

This work (whilst deliberately frugal and full of favours) has not been without cost. Financially or in the thousands of hours spent. Alchemy Artistic currently has no financial sponsors and received no government grants for this inaugural work. This work was contributed to financially by the three producers- the primary being Alchemy Artistic. It has been contributed to by many people donating time and skills that they would ordinarily be paid for. Your donation will go towards covering the costs of this work and setting up funds for future projects- all aimed around engaging our community through sharing meaningful stories theatrically and facilitating community discussion on topics that matter. None of the artists (many of whom are professional) have been paid for their time on this work. Your contributions can work towards changing that for future shows.

alchemyartistic.com.au/donate/



