



GRIFFIN THEATRE COMPANY PRESENTS
IN ASSOCIATION WITH BELVOIR ST THEATRE

SAVIOR

BY HAPPY FERAREN

16 MAY – 14 JUN 2026

📍 DOWNSTAIRS THEATRE, BELVOIR ST THEATRE

GRIFFIN
THEATRE
COMPANY

CAST & CREATIVES

Director Kenneth Moraleda

Dramaturg Declan Greene

Designer Hailley Hunt

Lighting Designer BROCKMAN

Composer & Sound Designer DOBBY

Licensed by Sony Music Publishing (Australia) Pty Limited

Language & Dialect Coach Michelle Baltazar

Community Engagement Leads Tamara Montina, Maybelline San Juan

Producer Tamar Kelly

Stage Manager Tyler Fitzpatrick

With Chrissy Mae Valentine, Chaye Mogg, Mark Paguio, Michael Whalley

**PRODUCTION
PARTNER**



THE UNIVERSITY OF
SYDNEY

GOVERNMENT PARTNERS



SAVIOR was commissioned through the Incubator – NSW Theatre (Emerging) Fellowship in collaboration with Griffin Theatre Company in 2021. It subsequently was developed with the support of Griffin Studio Workshop donors, the Malcolm Robertson Foundation and through a residency at Theatre and Performance Studies, the University of Sydney. The premiere production of **SAVIOR** is supported by Griffin's Production Partner program.



PLAYWRIGHT'S NOTE

In 2013, the world's most powerful tropical cyclone, Typhoon Yolanda (internationally known as Haiyan) hit the Philippines.

I was living in Manila, witnessing the aftermath from a distance. Though we are used to storms, the images coming out of Tacloban (the worst hit city), were apocalyptic. I was in shock and in tears. I remember my social media feed was abuzz with calls for donations and volunteers, drop off points for relief packs, shopping lists of necessary goods, etc. With power lines down, local broadcasters quickly transformed into information hubs and help desks to bridge communication between survivors and the general public.

The international news cycle was also following the devastation closely. Aid workers from all over the world poured into the country to help with relief operations. We saw their heroic arrivals and the large sums of money pledged by different governments. Amidst the nightmare we were going through, this was a welcome glimmer of hope. But that's just one side of the story.

The other thing I saw, as we dealt with floods from the storm surge, was a deluge of white aid workers on Tinder. Some had profile photos of themselves in military attire, some were standing in front of flags and government seals in their offices, some showed off their guns (both types). While others tried to be more casual: "just here to help". They came with relief goods to feed the hungry survivors but intended to quench their own thirst.

SAVIOR begins in this unlikely intersection of international aid and online dating. Set during a not so distant past when the promise of technology

democratising information still felt hopeful. Treading the lines of sexual tension and diplomatic tension. We get right into the problematic dynamics between international superpowers and their 'weaker' neighbours, the donor and the beneficiary, the foreign expert and the local on the ground, the professional and the amateur, the white man and the Filipino woman. The intimately personal is globally political. What better way to play with these ideas than with a comedy. AND with a cast of four thank you very much!

When I started outlining it, I was crafting a straight up parody. Poking fun at ridiculous workplace scenarios in the NGO sector intersecting with big tech and constantly punching up at white saviour evangelical characters. But two things changed that.

First, I tested my concept in the SBW Stables Theatre with an improvised parody conference called the Festival of Good Intentions. It was successful as a comedy show format that could exist on its own. But it felt more like a spin off rather than the play itself. From it, I carried over a few character studies that made it to the play.

Second, was my research trip. I went to Tacloban for the 10th anniversary of Typhoon Yolanda. There, I attended a live storytelling event. I sat down listening to stories from survivors, activists, and residents who have endured the worst of this disaster I only knew from a far. The first storyteller steps up to the microphone, "I lost 11 family members during the typhoon," she said. It was confronting and heavy. But I had to hear it, in exactly that way. It's the rug pull that I attempt to recreate in the final scene of the play.

PLAYWRIGHT'S NOTE

There had to be more to this comedy than just clever and insightful jokes. This was the heart of the play. I could not ignore it. I held this close to me throughout my writing process. Reminding me to always seek the truth in comedy. To let go of the gags that don't serve the truth of the scene. Let the jokes reveal themselves. And allow laughter to breathe, to be awkward, and to interrogate who we are really laughing at.

I would like to thank my director, **Kenneth Moraleda**. Whose bilingual brain understood the two worlds of my comedic sensibilities. And whose intelligence, experience and strong sense of community kept the room a joyful one. To **Declan Greene**, bringer of clarity, revealer of loopholes and rememberer of

past usable ideas. He and Ken had to constantly pick up what my improviser self threw away because of my impulsive self-editing. Thank you to my incredible cast and creative team who brought everything to life in a way that was better than what I'd imagined. A huge thank you to my family and my in-laws for all the moral support and of course my husband **Kerwin Datu**. Who would stay up late with me to write my bio because I was too anxious to do it myself and who would walk me to rehearsals every day because he didn't want me to carry my heavy bag while pregnant. Good things do come out of meeting people on Tinder. 😊

Happy Feraren
Playwright

DIRECTOR'S NOTE

The Philippine-based Sipat Lawin Ensemble curated a series of Filipino community-centred performance activations at Blacktown Arts Centre in September 2017. For this project, I was unexpectedly asked to co-host an “Inner Beauty Pageant,” paired with **Happy Feraren**—someone I had never met before we were handed microphones and sent onstage.

In that improvised hour, as we interviewed these contestants about the importance of inner beauty as they present and act in society, I witnessed Happy’s political fluency, her deeply rooted sense of social justice and her incisive, quick-witted mind. What struck me most was her ability to wield humour as both invitation and provocation—drawing audiences in while simultaneously interrogating complex and at times uncomfortable, social realities. There was a precision to her playfulness—an instinct for timing, audience and language. These same qualities are at the heart of *SAVIOR*.

I feel incredibly fortunate to be part of bringing *SAVIOR* to its first theatrical iteration and to have been part of the later developments of Happy’s sharp, hilarious and ultimately sobering satirical take on disaster response, framed through the machinery of aid organisations and the narratives they construct. I am continually fascinated and energised by Happy’s approach to playwriting. Improvisation is her superpower: a generative force that sharpens thematic focus while enriching the texture of her storytelling.

In the rehearsal room, alongside a remarkable ensemble in **Chrissy Mae, Chaye, Mark** and **Michael**, drawing from their own diasporic experiences, we unpacked a constellation of ideas

embedded within the text: the weaponisation of language; code-switching as both survival and strategy; the collision of cultures, ideologies and systems shaped by geography and history; and the enduring effects of colonialism. And Tinder—we talked a lot about profile pics, bios and the landscape of dating.

SAVIOR interrogates the tension between intention and impact. It examines the performance of care—white saviourism, the distancing effect of corporate jargon and the friction between bureaucratic systems and deeply human, often improvised acts of generosity. It asks us to consider who is centred in moments of crisis, who is spoken for and how narratives of disaster are constructed, mediated and consumed. It also invites us to reflect on complicity—how even well-intentioned actions can reinforce the very structures they seek to dismantle.

The work is grounded in lived experience—stories we had the privilege of hearing directly from Happy—which gives the humour its edge and the critique its weight.

I’m thankful to be collaborating with an exceptional trio of designers to create a theatrical world that is constantly negotiating between structure and collapse, control and surrender—the ultimate power of nature was our core provocation. **Hailey Hunt** offers us an elemental landscape that suggests both origin and aftermath—upon which human intervention imposes order. **BROCKMAN** responds with sharp, architectural lines of light, tracing systems of control before allowing them to dissolve back into something more fluid and unstable.

DIRECTOR'S NOTE

DOBBY drives the work's momentum through a sonic landscape that fuses hip hop with Filipino pre-colonial instrumentation, grounding the piece in rhythm, resistance and connection to land.

Thank you **Declan** and your team at Griffin: **Jimi, Amy, Tamar, Erica** and to our constant anchor to weather the storm, the G.O.A.T.S.M. **Tyler!**

I invite you to swipe right on *SAVIOR* in all its truths, ironies and contradictions—to laugh, to question and to remain alert to the systems we move through and uphold.

HAPPY TO SERVE!

Kenneth Moraleda
Director

BIOGRAPHIES



HAPPY FERAREN

PLAYWRIGHT

Happy Feraren is a playwright, actor and improviser based in Sydney. *SAVIOR* is her debut play, developed through the NSW Theatre (Emerging) Fellowship in collaboration with Create NSW and Griffin Theatre Company in 2021. Originally from the Philippines, Happy has been a member of Silly People's Improv Theater (SPIT) Manila, Asia's leading improv theatre company, since 2007, touring festivals in Hong Kong, Amsterdam, Chicago and New York, and part of the organising team of the Manila Improv Festival, the largest in Asia, since 2012. She presented for Philippine national radio and television and was a supporting actor in the feature film *My Candidate* (Quantum Films).

In Sydney, she improvised for *Slide Night with Rove McManus* (Sydney Opera House) and acted in Slanted Theatre's *Three Fat Virgins Unassembled* (KXT). Onscreen, she was featured in *Limitless with Chris Hemsworth* (National Geographic). Her long-running Filipino Australian improv team Fillow Talk has been nominated Best in Comedy for the Sydney Fringe, has held a performing arts residency at Brand X and has toured festivals around Australia and New Zealand. She has been the Artistic Director of Laugh Masters Academy and the 2019 Australian Improv Festival and is currently on the Board of Directors of Contemporary Asian Australian Performance (CAAP).

Before move to Australia, she co-founded a youth-based anti corruption NGO in the Philippines, Bantay.ph. She also worked for award-winning independent media organisation Rappler.

BIOGRAPHIES



KENNETH MORALEDA

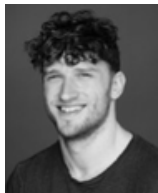
DIRECTOR

SAVIOR is Kenneth Moraleda's directorial debut for Griffin Theatre Company. He is currently Resident Director at Sydney Theatre Company after being a Resident Artist with the company from 2018-2020 in the STC/CAAP Directing Initiative. His directing credits include: for Melbourne Fringe/Adelaide Cabaret Festival: *They Say She's Different*; for NIDA: *Eat Me, Blowback*; for Queensland Theatre: *Malacañang Made Us*; for Riverside Theatre: *Chop Chef*; for Sydney Theatre Company: *American Signs, Fool in Love, 4000 Miles, Rough Draft #48: Hubris and Humiliation*; for Terrapin Puppet Theatre: *The Story of Chi*. He was Assistant Director for Sydney Theatre Company's *The Talented Mr Ripley, Happy Days, On the Beach, The Importance of Being Earnest, Playing Beatie Bow, How to Rule the World, The Deep Blue Sea*. As Resident Director: for Red Stich Theatre/Sydney Theatre Company: *Who's Afraid of Virginia Woolf*. As Assistant Director: for Sydney Theatre Company: *Happy Days, How to Rule the World, On the Beach, Playing Beatie Bow, The Deep Blue Sea, The Importance of Being Earnest, The River, The Talented Mr Ripley*. As Development Director: for Create NSW: *diwa*; for Hayes Theatre Co: *Lola: A New Musical*; for Next In Line: *Na's Marriage Agency*; for Playwriting Australia/Belvoir St Theatre: *The Grocer*. As Dramaturg: for South Australian Theatre Company: *The Questions*. Kenneth was a Collaborating Artist in the works *This Here. Land.* (Liveworks Festival) and *Within and Without* (Performance Space/Blacktown Arts) and has directed readings for the Martin Lycsicrates Prize: *Gamers for Life, for KXTeethcutting: Daddy, Office Hour*.

Kenneth co-founded the theatre company, kwento, producing three shows in their 2022 season and directing *Ate Lovia* at Old Fitz Theatre and *The Marriage Agency* at KXT followed by co-writing and directing *One Hour No Oil* at KXT, which garnered him a Best Director in an Independent Production nomination at the 20220 Sydney Theatre Awards.

Whilst working as a professional actor across film and TV and mainstage, independent and musical theatre, Kenneth has taught and facilitated for Playwriting Australia, was a participant writer for *Performance 4a/PWA Lotus First Draft* and facilitated *the Artist Lab NSW (CAAP)* and *Making A Musical* (Hayes Theatre Co/CAAP) programs.

BIOGRAPHIES



DECLAN GREENE

DRAMATURG

Declan Greene is Artistic Director of Griffin Theatre Company.

As a dramaturg, Declan has worked with many of Australia's leading playwrights, including Suzie Miller, Nakkiah Lui, and Melissa Bubnic.

His credits as a dramaturg include: for Griffin Theatre Company: *Naturism*, *Sex Magick*, *Blaque Showgirls*, *Jailbaby*, *Ghosting the Party*, *Orange Thrower*, *Green Park*; for Sydney Theatre Company: *Hamlet: Prince of Skidmark*; for Malthouse Theatre and Sydney Theatre Company: *Blackie Blackie Brown: The Traditional Owner of Death*; for Malthouse Theatre: *The Hate Race*, *Australian Realness*; for ZLMD Shakespeare: *Conviction*, for MKA/La Mama: *The Unspoken Word is "Joe"*.

He was previously Resident Artist at Malthouse Theatre, where he co-ran its playwrights' development program for early-career writers.

BIOGRAPHIES



HAILLEY HUNT

DESIGNER

Hailley Hunt is a Sydney-based Set and Costume Designer, her credits as Set and Costume Designer include: Belvoir 25A: *Aurat Raj*, *Forgetting Tim Minchin*, *Feminazi*; Old Fitz Theatre: *Amber, sitting, screaming*, *Anomalies*; PACT: *The Changelings*; ATYP: *Scab*; Eternity Playhouse: *Christmas Unwrapped: A Very Naughty Variety Show*. As Set Designer: Hayes Theatre Co: *Phar Lap: The Electro Swing Musical*, *Women on the Verge of a Nervous Breakdown*; Belvoir 25A: *Shitty*. As Associate Costume Designer: Belvoir St Theatre: *Orlando*. As Associate Set Designer: Belvoir St Theatre: *Meg Mac: It's My Party*; Hayes Theatre Co: *The Hello Girls*. As Associate Production Designer: *Detention*. As Assistant Designer: Griffin Theatre Company: *Jailbaby*; Sydney Theatre Company: *The Normal Heart*. Awards: 2025 Sydney Theatre Awards for Best Costume Design of a Main Stage Production (*Orlando*) with Ella Butler.

BIOGRAPHIES



BROCKMAN

LIGHTING DESIGNER

BROCKMAN is an award-winning lighting and set designer who has worked both in Australia and internationally.

For Griffin Theatre Company: *Diving For Pearls, Family Values, Replay, Splinter, The Elocution of Benjamin Franklin*; for Griffin Theatre Company and Hayes Theatre Co: *Flat Earthers: The Musical*; for bAKEHOUSE: *Coram Boy, Dresden, Visiting Hours, The Laden Table, Jatinga*; for Belvoir 25a: *Horses, Jess & Joe Forever, Greater Sunrise*; for Campbelltown Arts Centre: *Mirage; Apocalypse: Cleansed, Metamorphoses, Angels In America Part 1 And 2*; for CDP: *Are we there yet?, Guess How Much I Love You, Spot Live On Stage*; for Critical Stages: *Alphabetical Sydney*; for Dance Makers Collective: *The Rivoli, Wolverine*; for Darlinghurst Theatre Company: *Overflow, Torch Song Trilogy, Broken, Detroit, Mother Fucker With A Hat, Tinder Box*; for Ensemble Theatre Company: *Tribes, The Big Dry, The Plant, Neville's Island*; for Hayes Theatre Co: *Ride The Cyclone, Gentlemen Prefer Blondes, Carmen Alive Or Dead, Razorhurst*; for Legs On The Wall: *Cat's Cradle, The Raft, Waters Edge*; for Little Eggs Collective: *Symphonie Fantastique*; for National Theatre Of Paramatta: *Things Hidden Since The Foundation Of The World (AUS/ UK), Lady Tabouli, Girl In The Machine, The Girl/ The Woman, The Sorry Mum Project, Let Me Know When You Get Home*; Pinchgut Opera: *Farnace*; for Queensland Theatre Company: *Family Values*; for Shaun Parker & Company: *In The Zone, King*; for Squabbalogic: *Day of the triffids* development, *Good Omens The Musical* development, *Herringbone, Grey Gardens The Musical, Man Of La Mancha*; Sydney Mardi Gras Festival: *Sissy Ball 2022, Sissy Ball 2020*; Sydney Theatre Company: *Constellations, A Fool In Love, American Signs*.

BIOGRAPHIES



DOBBY

COMPOSER & SOUND DESIGNER

Filipino and Murrawarri artist DOBBY (Rhyen Clapham) is a rapper, drummer, composer and producer whose work blurs the lines between hip-hop, classical and cultural storytelling. Self-described as a “drapper” (drummer/rapper), DOBBY fuses hard-hitting beats, live instrumentation and urgent lyricism to deliver performances that are both electrifying and deeply moving.

An award-winning artist and fierce advocate, DOBBY’s music speaks to truth, justice and connection to Country. His debut album *Warrangu: River Story* (ABC Music, 2024) blends Indigenous languages, orchestral arrangements and field recordings to tell the story of the Barka (Darling River) and the fight to protect it. The record won the 2024 ARIA Award for Best World Music Album and was shortlisted for the Australian Music Prize.

Beyond the stage, DOBBY is a sought-after composer, speaker and educator, creating works for Vivid Sydney, the Art Gallery of NSW, Parrtjima and major cultural festivals across the country. Whether fronting a festival crowd or leading a workshop, he uses music as a tool for empowerment, truth-telling and change.

DOBBY’s artistry is bold, uncompromising and rooted in community—a voice that resonates far beyond the beat.

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BIOGRAPHIES



MICHELLE BALTAZAR

LANGUAGE & DIALECT COACH

Michelle Baltazar is a Sydney-based writer, finance journalist and community voice with more than two decades of experience in media. She is the founder and editor of *The Australian Filipina*, a community publication covering news and current affairs for the Filipino-Australian community.

Originally from Tacloban City, Michelle comes from a family rooted in two distinct Philippine regions, with her mother from Leyte (Waray) and her father from La Union (Ilocano). Raised in a household where several dialects were spoken every day, she appreciated early on how 'the language of home' holds identity, memory and belonging.



TAMARA MONTINA

COMMUNITY ENGAGEMENT LEAD

Tamara Montina is a creative producer and writer of Filipino-Australian heritage, drawn to storytelling and community. Born in Kogarah and now based on unceded Kaurana land, her portfolio spans creative non-fiction, interviews, production and curation. She has been published in *InReview* and *Liminal Mag*, served as the head editor of *Verse Mag*, and guest-curated for Context Writers Festival. She is also the co-founder of Opinionated, a grassroots initiative championing Women of Colour.

BIOGRAPHIES



MAYBELLINE SAN JUAN

COMMUNITY ENGAGEMENT LEAD

A creative powerhouse both 9–5 and 5–9; Maybelline San Juan is a rising arts professional by trade and an award-winning artist by night.

Currently, Maybelline brings the “Art of Summer” to life as the Associate Producer for Sydney Festival. As a Filipino creative, Maybelline is passionate about youth arts and cultural representation, serving on boards including Create NSW, Shopfront Arts and ATYP (Youth Advisory).

Described by the *Hollywood Reporter* as “charming”, Maybelline’s “whip-smart” humour and “exceptional vocals” have graced stages nationally and internationally. Maybelline has since been an artist-in-residence at Shopfront and made her theatre debut with *POV* (re:group collective).

BIOGRAPHIES



TYLER FITZPATRICK

STAGE MANAGER

As Stage Manager: Griffin Theatre Company: *The Lewis Trilogy*; Griffin Theatre Company/Adelaide Festival: *Whitefella Yella Tree*; CAAP/Sydney Festival: *The Bridal Lament*; NTofP/La Boite Theatre: *Yoga Play*; Green Door Theatre Company: *seven methods of killing kylie jenner*; Merrigong Theatre Company: *As Luck Would Have It, Trash Talk*; Q Theatre: *The Ugliest Duckling*; VoxStep: *Garden of Sound*; Wright&Grainger: *Orpheus, Eurydice*. As Assistant Stage Manager: Griffin Theatre Company/Sydney Theatre Company; *Whitefella Yella Tree*. As Production Manager: Griffin Theatre Company: *Blaque Showgirls, Jailbaby, Pony*; Griffin Theatre Company/Green Door Theatre Company: *SISTREN*; Milkcrate Theatre: *Dust*; NTofP: *Nothing*; NTofP/Merrigong Theatre Company: *A Practical Guide to Self Defence*; Campbelltown Arts Centre: *The Other Side, Mirage, The Complication of Lyrebirds*; Blush Opera: *Chop Chef*; Shopfront Arts Co-Op: all productions from 2020-2025.

Positions: Co-Founder Purple Tape Productions, Production and Operations Manager at Shopfront Arts Co-Op (2020-2025), Production Associate - Paperjam Partners (2021-2023) Other: Touring Stage Manager with *Little Squirt* UK Tour 2025. Awards: 2022 Sydney Theatre Award for Best Lighting Design (Independent) *Moon Rabbit Rising*. Training: University of Wollongong. Pronouns: she/her

BIOGRAPHIES



CHRISSY MAE VALENTINE

MICHELLE

Chrissy Mae Valentine is a Sydney-based actor, singer, and musician, born in the Philippines and raised in Western Sydney. With experience across theatre, film, and television.

She has trained extensively with NIDA Open, Sydney Dance Company, Actors Centre Australia, The Australian International Conservatorium of Music, Penrith Conservatorium of Music, Style Academy, and Hub Studios, developing a strong foundation in acting, movement, and vocal performance.

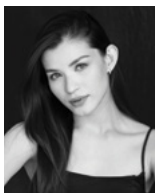
Her theatre credits include *Twelfth Night* and *The Players* with Bell Shakespeare, and national touring productions with Poetry in Action, where she engaged diverse audiences across Australia.

On screen, Chrissy Mae has appeared in the feature film *Peter Rabbit* (Sony Pictures), along with several short films including *Missing Star*, *This Moment*, *The Edge*, *The Melody*, *Who Goes There?* and *Yours Truly*.

Her television credits include: Paramount+: *NCIS: Sydney* Season 2; BINGE: *Colin from Accounts* Season 2; ABC: *Maximum Choppage* and *Preschool Play*, where she also worked as a host and composer.

In addition to her performance work, she is an accomplished musician and is fluent in Filipino (Tagalog).

BIOGRAPHIES



CHAYE MOGG

JANNA

Chaye Mogg is a Filipino-Australian actor, born and raised in Manila, and a graduate of the Diploma of Musical Theatre at the National Institute of Dramatic Art (NIDA).

Her theatre credits include: for CAST PH: *English*; for Newport World Resorts: *Ang Huling El Bimbo*, *Burugduy*, *stunstugudunstuy*, *Delia D.*; for Repertory Philippines: *Alice in Wonderland*, *The Producers*.

Her film credits include: *Healing Grace*, *How to Slay a Nepo Baby* (Viva), *When This Is All Over* (Cinemalaya).

Her short film credits include: *Multo*, *The Dust in Your Place* for which she received the Halo Award for Best Actress.

Her television credits include: for Viu: *Still: A Musical Series*.

She began her professional acting career in the Philippines at the age of 15. This production marks her Australian professional debut.



MARK PAGUIO

JOBERT

Mark Paguio is equally at home with comedy or drama and embraces roles that explore non-conventional identities and experiences.

His theatre credits include: for Griffin Theatre Company: *Wherever She Wanders*; for Aya Productions/Belvoir 25A: *Kasama Kita*, *Shepherd*; for essential workers/Belvoir 25A: *Shitty*; for Queensland Theatre Company: *Malacañang Made Us*.

Mark's film credits include: for Breathless Films/JJ Splice Films: *Lonesome*; for Netflix: *Spiderhead* (Mark Verlane). His television credits include: for Paramount+: *NCIS: Sydney*; for SBS: *Erotic Stories*, *The Unusual Suspects*; for Stan: *Bump*,

BIOGRAPHIES



MICHAEL WHALLEY

JOE

Michael Whalley hails from Christchurch, New Zealand and has enjoyed a successful career on stage, screen, audiobooks and voice overs in Australia and New Zealand. SAVIOR marks Michael's first performance for Griffin Theatre Company. Other theatre credits include; for Auckland Theatre Company: *Romeo and Juliet*, *She Stoops to Conquer*; for Belvoir St Theatre: *Astral Plane*, *Hir*, for which he won a Sydney Theatre Award; for Gordon Frost Organisation: *An Officer and a Gentleman*; for Hackman: *Apollo 13: Mission Control*, winning a Downstage Theatre Award; for Hayes Theatre Co: *The Sentimental Bloke*, *You're a Good Man Charlie Brown*; for Melbourne Theatre Company: *A Very Jewish Christmas Carol*, *The Removalists*; for Michael Cassel Group: *Harry Potter and the Cursed Child*; for Shake and Stir Theatre Company: *1984*; Sydney Theatre Company: *Muriel's Wedding the Musical*; Tredwood Productions: *Tarantula*, winning a Glug Award.

Michael's work in film includes *Backtrack*, *Jean*, *Lord of the Rings*, *Matariki*, *Psychoanalysis*, *The Pretend One*, *Unbroken*. Previous television credits: for BBC: *Paradise Café*; for Disney: *Legend of the Seeker*; for Network Ten: *Wonderland*; for Nine Network: *Halifax Retribution*, *Love Child* S3; for SBS: *The Principal*; for Seven Network: *Wanted* S3; for TVNZ: *Field Punishment No.1*, *Karaoke High*, *Pirates of the Airwaves*.

ABOUT GRIFFIN

Griffin is the only theatre company in the country exclusively devoted to the development and staging of new Australian writing. Located in the historic SBW Stables Theatre, nestled in the heart of Kings Cross, Griffin has been Australia's home for the exploration of new stories since 1979.

We are the launch pad for new plays, ideas and writing that other theatres won't take a risk on. We boldly contribute to Australia's unique and powerful storytelling culture. Plays like *Prima Facie*, *Holding the Man* and *City of Gold* all had their world premieres at Griffin before

going out to capture the national imagination. In the words of our longest-serving Artistic Director, **Ros Horin**:

"We are the theatre of first chances."

We are passionate about nurturing emerging and established practitioners alike. We pride ourselves on supporting our vast community of artists, audiences and supporters who consider our theatre their creative home. We help ambitious, bold, risk-taking and urgent Australian work get from the page onto the stage. We tell the stories that help us know who we are as a nation, and who we want to become.

Acknowledgement of Country

Griffin Theatre Company operates and tells stories on the unceded lands of the Gadigal of the Eora Nation. We acknowledge and honour Aboriginal and Torres Strait Islander people as the oldest continuous living culture on the planet, with more than 60,000 years of storytelling practice shaping and underpinning all aspects of Australian culture. It is a privilege that we do not take lightly: to work on this land, and to tell stories on its soil.

GRIFFIN THEATRE COMPANY

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ABOUT BELVOIR ST THEATRE

Belvoir St Theatre is a theatre company on a side street in Surry Hills, Sydney.

We share our street with a park and a public housing estate, and our theatre is in an old industrial building. It has been, at various times, a garage, a sauce factory, and the Nimrod Theatre. When the theatre was threatened with redevelopment in 1984, over 600 likeminded theatre-lovers formed a syndicate to buy the building and save it from becoming an apartment block. More than thirty years later, Belvoir continues to be at the forefront of Australian acting and storytelling for the stage. In 2026, that story takes a new turn. While Griffin Theatre Company's home is being redeveloped, Belvoir's Downstairs will be its temporary base. Two companies that care deeply about new Australian theatre, sharing a space with decades of creative history behind it and plenty more to come.

At Belvoir we gather the best theatre artists we can find, emerging and established, to realise an annual season of works – new works, both Australian and international, reimaged classics

and a lasting commitment to Indigenous stories. Audiences remember many landmark productions including *Counting and Cracking*, *The Drover's Wife*, *Angels in America*, *Brothers Wreck*, *The Glass Menagerie*, *Neighbourhood Watch*, *The Wild Duck*, *Medea*, *The Diary of a Madman*, *Death of a Salesman*, *The Blind Giant is Dancing*, *Hamlet*, *Cloudstreet*, *Aliwa*, *The Book of Everything*, *Keating!*, *The Exile Trilogy*, *Exit the King*, *The Sapphires*, *Faith Healer*, *FANGIRLS*, *The Jungle and the Sea* and many more.

Today, under Artistic Director Eamon Flack and Executive Director Aaron Beach, Belvoir tours nationally and internationally, and continues to create its own brand of rough magic for new generations of audiences. We are proud to be creating work that speaks to life and experience in Australia and abroad, continuing our commitment to deliver diverse stories to diverse audiences. Belvoir receives government support for its activities from the federal government through the Creative Australia and the state government through Create NSW. We also receive philanthropic and corporate support, which we greatly appreciate and welcome.

BELVOIR ST THEATRE

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Eamon Flack

Executive Director

Aaron Beach

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Artistic Associate

Tom Wright

Resident Director

Hannah Goodwin

Resident Artist

Margaret Thanos

Resident Artist

Matilda Brown

Literary Associate

Ayah Tayeh

Andrew Cameron Fellow

Mehma Mahli

Balnaves

Foundation Fellow

Hannah Belanzsky

Bianca Hunt

First Nations

Community Liaison

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Producer

Brittany Santargia

Associate Producer

Madison Tomayo

EA & ADMINISTRATION

Executive Assistant

Naomi Hamer

Executive Assistant

Selena McGuinness

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Jane May

Education Coordinator

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PRODUCTION

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Production Manager

Ren Kenward

Deputy Production

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Resident Stage Manager

Luke McGettigan

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Technical Coordinator

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Leading Hand

Jonas Trovato

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Ash Rathod

Management

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Jay Purohit

Financial Accountant

Dev Solanki

Finance Administrator

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BELVOIR ST THEATRE

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belvoir.com.au

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mail@belvoir.com.au

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As a new writing theatre, we program a wide range of stories that reflect our time, place and the unique voice of contemporary Australia. To ensure that these stories continue to be told, we need private production support for one play a year—a play that stands out in terms of its ability to articulate a new and powerful vision, that brings strength, insight and candour to the stage. Since 2015, our Production Partners have had the unique privilege of helping shape the future of Australian theatre and some of Griffin's most ambitious repertoire. It takes courage to support untried and untested work; plays that can be raw, honest and unflinching. We are so thankful for their support of *SAVIOR* by Happy Feraren.

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Thank you:

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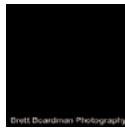
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