

2019 ANNUAL REPORT

ANTIPODES THEATRE COMPANY

ATC

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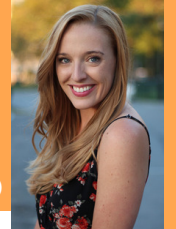
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Front cover: Willow Sizer in *Ghost Quartet*. Photo by Junior Deluise.
Antipodes Theatre Company acknowledges the Yalukit Willam Peoples of the Boon Wurrung and people of the Kulin Nation. We pay our respects to all First Nations Peoples of Melbourne, to their ancestors and Elders, and to our shared future.

COMMITTEE



DAVID BUTLER



MELISSA DAVID



KRISTY GRIFFIN



BRANDON PAPE



CHLOE TOWAN



DON WINSOR

COMPANY OVERVIEW

MISSION

Antipodes Theatre Company (ATC) seeks to provide a collaborative and diverse environment for producing independent theatre in Melbourne. Programming includes: full-length plays and musicals, the ATC Drama Club, training workshops for a variety of artists, and supporting new work through our Winter Development Retreat and Ricochet Free Reading Series.

Our aim is to produce challenging and enlightening work that embraces duality within the human condition. Work that looks at situations from a unique angle or exposes what it is like to step into someone else's shoes. ATC was founded by New York City transplants, who currently find themselves as close to the antipode of that location as they are ever likely to be.

Finally, ATC strives for inclusive hiring practices through a commitment to at least 50% of all roles – on stage and off – filled by women, ethnically diverse artists, people with disabilities, trans and non-binary people, seniors, or other members of historically or culturally marginalized communities who are not well represented on stage.



ATC

2019 HIGHLIGHTS

655

total
audience

51

actors, creatives and
other industry
professionals engaged

1 Australian
Premiere

2

Green
Room
Award
Nominations

\$20,272.57

distributed in
artist fees

22

performances

3,600

flyers and posters
distributed

81

roles and
positions
filled across
all projects

3

free public readings of
plays that have never
been produced in
Australia

1,512

social media
followers
and email
subscribers

21

new play
submissions

ARTISTIC DIRECTOR'S REPORT

BRANDON PAPE ARTISTIC DIRECTOR



This was our inaugural Season as a company, and it was marked with growth, experimentation, and community building. **Antipodes Theatre Company Incorporated (ATC)** was established in April of 2019 by the current Committee Members. In the eight months that followed, we produced our first full-length production (an Australian Premiere), brought an accomplished American acting instructor to Melbourne to lead a series of workshops, and produced three free public readings of plays that had not yet been seen in Australia - one of which was a brand new play by an Australian playwright.

After our April Season Announcement (at newly renovated venue The Button Factory in Cheltenham), our programming was first launched at Alex Theatre in May with **Robert Caisley's *The Open Hand*** as part of the **Ricochet Free Reading Series**. In July, we were thrilled to host

U.S.-based teaching artist **Susan M. Felder** who led a series of four **Workshops for the Actor**, immediately followed by **Branden Jacobs-Jenkins' *Everybody*** (part of the Ricochet series).

The highlight of our 2019 Season was the Australian premiere of **Dave Malloy's *Ghost Quartet*** in August, a contemporary chamber musical that garnered **Green Room Award nominations for Best Musical Direction and Best Ensemble** (cast member **Willow Sizer** was also an acting nominee for "Body of Work"). We closed out our first season in

November with the final play in our Ricochet series - and our first submission-based play - Melbourne-based writer **Samantha Hill's *The Last Days of Bette Davis (a complete fabrication)***.

ATC also absorbed operations of **Brooklyn Runaways**, a cabaret and live event company founded by myself and fellow ATC Committee Member **Melissa David**. Events included **Courtney Glass' searing one-woman original cabaret *Heroine*** as well as two variety cabarets, ***Mel & Peppy's All Howler's Eve*** and ***The Dead Martin Christmas Special***.

In our Premiere Season, we held 22 performances and live events that were attended by 655 audience members. Our journey is only beginning.

My gratitude, appreciation and admiration extend to our supporters and audiences, to the amazing artists who contributed their talents, and especially to our amazing Committee. We cannot wait to continue expanding our community of artists.

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COMMUNICATIONS REPORT

IF YOU BUILD IT...

Our goal for 2019 was to promote our productions, build the ATC brand, and establish an audience. We gained insight into new audience possibilities and saw new audiences engage both online and in the theatre. We launched our website, increased engagement on all social media platforms, and built stronger connections with our industry. The Public Relations firm **Zilla & Brook** was hired to assist with publicity and media engagement while promoting **Ghost Quartet**.

Media releases were developed and sent out to our Media List (print, radio, online), key theatre personnel, award panelists, independent artists, and other VIPs.

PAID ADVERTISING

Facebook: \$550 for three ads, resulting in a reach of 34,459 and 51,505 impressions.

Mr. Moto: \$1,474 for printing and distributing 100 posters and 2000 postcards, plus two weeks of digital screens (in 85 locations with the ability to reach an estimated 220,040 people per week)

Triple R: \$385 for thirteen 30-second radio spots (their "Introduction & Community Package") which were broadcast to more than 440,000 weekly Melbourne listeners



Ghost Quartet

ATC



Ghost Quartet

PRODUCTION

AUSTRALIAN PREMIERE

GHOST QUARTET

MUSIC, LYRICS AND TEXT BY **DAVE MALLOY**
DIRECTED & DESIGNED BY **BRANDON PAPE**

14 – 23 August
Gasworks Arts Park

Nominated for
2 Green Room Awards

CAST

David Butler
Melissa David
Patrick Schnur
Willow Sizer

CREATIVE AND PRODUCTION TEAM

Musical Director David Butler
Movement Director Madison Lee
Co-Lighting Designer Lachlan McLean
Sound Designer Jedd Schaeche
Production Manager Kristy Griffin
Stage Manager Jackie Mates
Assistant Stage Manager Diane Pereira
Wardrobe Supervisor Helen Rofe
Graphic Designer Julian Leon
Social Media Management and Program
Design Chloe Towan

ATC

REVIEW HIGHLIGHTS

GHOST QUARTET



"**Exquisite**...brilliantly performed by a charismatic quartet of multitalented actor-musicians...**a unique, intimate and sensational production.** *Ghost Quartet* is the inaugural production for new independent theatre company Antipodes and it is a wonderful success...**[it] will make you feel alive.**"

— Reuben Liversidge, ArtsHub

"The cast is comprised of four incredibly talented musicians with a warm and incredible chemistry.

I would see it again in a heartbeat and experience its beauty and tragedy all over again."

— Taylor Kendal, Theatre Travels

"**Electrifying...NOT to be missed.** Antipodes Theatre have proven they are one to watch with this beautiful and haunting production."

— Owen James, Theatre Press

"**Mesmerizing and masterful**...Antipodes Theatre Company triumphs in its inaugural production. The storytelling is intoxicating and the performances are spell-bounding...At times haunting and disorienting and at other times light-hearted and whimsical, performers and the audience alike find themselves delighted, immersed, and transported. **Expect the unexpected in this mind-blowing piece** (and you might even get to play the cello)."

— Lillian Nejad, Weekend Notes

"**Blissfully lyrical, mysterious and magical**

...A palpable chemistry exists between four excellent performers who bring a surreal musical experience to life...superbly directed and designed by Brandon Pape."

— Alex First, The Blurb



"Antipodes Theatre Company demonstrates they're **a new theatre company to keep an eye on**...an intimate serenade between performers and the audience."

— Kristen Iliopoulos, Theatre People

RICOCHET FREE READING SERIES

The Open Hand

by Robert Caisley
Directed by Brandon Pape
1 May
Alex Theatre

CAST

Rob Blowers
Courtney Glass
Melissa David
Don Winsor
John Voce
Stage Directions Chloe Towan

Everybody

by Branden Jacobs-Jenkins
Directed by Brandon Pape
15 July
Alex Theatre
*Finalist for the 2018 Pulitzer
Prize for Drama*

CAST

Bianca Bruce
Sean Paisley Collins
Louise Cumming
Melissa David
Susan M. Felder
Victory Ndukwe
Jessie Singleton
John Voce
Tsungirai Wachenuka
Stage Directions Kristy Griffin

The Last Days of Bette Davis (a complete fabrication)

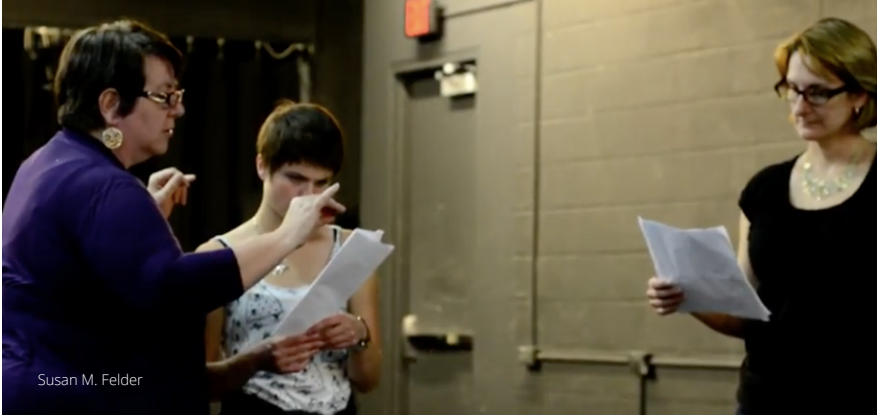
by Samantha Hill
Directed by Brandon Pape
11 November
Alex Theatre

*This play was selected
from submissions*

CAST

Kinloch Anstiss
Melissa David
Caroline Lee
Katrina Mathers
Rebecca Morton
John Voce
Stage Directions Chloe Towan





Susan M. Felder

WORKSHOPS FOR THE ACTOR

SUSAN M. FELDER

U.S. BASED TEACHING ARTIST



SUSAN M. FELDER has been a professional director, actor, playwright and educator for over 25 years. **She currently teaches Acting and Movement at the Acting Conservatory – CCM in Cincinnati** and has previously taught at Northwestern, Loyola-Chicago, Bradley University, Bates College and Notre Dame.

(Arkansas), Richmond Shakespeare, Milwaukee Shakespeare and Montana Shakespeare in the Parks.

She is a casting consultant for many Chicago theatres, and her professional directing and acting credits include work at The Goodman, Chicago Shakespeare, Northlight, Next, Writers Theatre, The Court, Remy Bumppo, Orlando Shakespeare, Indiana Repertory, The Boarshead, Detroit's Attic Theatre, Theatre Squared

Susan is also a language and verse coach, most recently working on Macbeth for Chicago Shakespeare Theater directed by Aaron Posner and Teller (of Penn and Teller). Susan is a proud member of Actor's Equity, the International Shaw Society and the Dramatists Guild.

***The Actor and the Script
Movement and Mask***

Saturday 13 July
Alex Theatre

***Partner Work
Advanced Acting***

Sunday 14 July
Alex Theatre





BROOKLYN RUNAWAYS

OVERVIEW

Brooklyn Runaways produces cabarets and live events for a modern audience. Founded in 2018 by Melissa David and Brandon Pape, two New York City transplants who hope to continue pursuing their love of nurturing fresh voices in the performance community. Previous projects include **From: New York, For: Him** (Butterfly Club and Adelaide Fringe), **Mel & Peppy's Twisted Christmas** (Howler), and **This Is Halloween!** (Butterfly Club).

Heroine

Written and Performed by Courtney Glass
Musical Direction by David Butler
Co-Produced by Brandon Pape and Melissa David
Graphic Design by Melissa David
2 - 3 October
Alex Theatre

Mel & Peppy's All Howler's Eve

Written and Performed by
David Butler & Melissa David
Musical Direction by David Butler
Produced by Brandon Pape
31 October
Howler

GUEST PERFORMERS

Taylor Bradfield, Dead Martin
Mikki Michelle, Randy Roy

DANCERS

Marcus Maitland, Jonathan
Wong, Hayley Wootten

BAND

Lou Mormile, Jade Nye, Somesh
Putcha, Patrick Schnur

The Dead Martin Christmas Special

Written and Performed by
Don Winsor
Musical Direction by David Butler
Produced by Brandon Pape
8 December
The MC Showroom

CAST

Rob Blowers, Melissa David,
Collin Mackenzie Poole, John
Voce, and Karlis Zaid

GUEST ACTS

The Love Bitez, Moxie Delite,
Ukulele Ewie, Mikki Michelle,
and Nicky Lah

ATTENDANCE FIGURES

SHOW	NO. OF PERF.	TOTAL ATTENDANCE	ARTIST ROLES	NOTES
<i>The Open Hand</i>	1	17	7	Ricochet
<i>Susan M. Felder</i>	4	8	1	Workshop
<i>Everybody</i>	1	28	11	Ricochet
<i>Ghost Quartet</i>	11	439	22	Production
<i>Heroine</i>	2	63	4	B'lyn R'ways
<i>All Howler's Eve</i>	1	55	14	B'lyn R'ways
<i>...Bette Davis...</i>	1	34	9	Ricochet
<i>Dead Martin</i>	1	11	15	B'lyn R'ways
TOTAL	22	655	83	

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Ghost Quartet

FINANCIAL OVERVIEW

For the Year Ended 31 December 2019

REVENUE	AMOUNT (\$AUD) 31 DEC 2019
Ticket Sales	10,687.28
Donations and fundraising	1,973.94
Other Income	26,857.83
TOTAL REVENUE	39,519.05
EXPENSES	
Artist Fees	20,272.57
Administration Costs	1,702.84
Marketing Costs	3,566.25
Production Costs	9,237.53
Banking Fees & Miscellaneous	26.15
TOTAL EXPENSES	34,805.34
SURPLUS (DEFICIT) FOR THE YEAR	4,694.89

ASSETS	AMOUNT (\$AUD) 31 DEC 2019
Sound Equipment (microphones)	2,037.20
Instruments	863.82
Furniture (estimate)	300
Extension leads / globes (estimate)	1000
Costumes/Props (estimate)	500
TOTAL ASSETS	4,701.02*
*may not reflect current market value	

KEY PERFORMANCE INDICATORS

We set out to have at least 50% of all roles filled by:

- women;
- people of colour;
- people with disabilities;
- trans and non-binary people;
- seniors;
- other members of historically or culturally marginalized communities.

Unfortunately, we have not yet implemented a system by which we can extract meaningful data on several of these points (such as racial identity, LGBT+, etc). The following is an estimated breakdown (to the best of our ability) which may not accurately reflect the racial or gender identity of all artists:

Male-Identifying: 24

***at least five people of colour, one aged 55+**

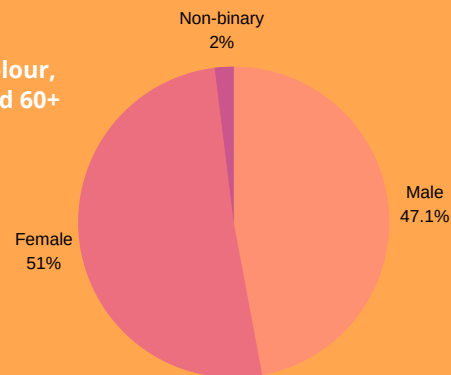
Female-Identifying: 26

***at least three people of colour, one trans woman, one aged 60+**

Non-binary: 1

***a person of colour**

Total Artists: 51



However, when we look at total number of opportunities for positions and how they were filled, the numbers skew slightly, likely due to the fact that there are Committee members who regularly fill certain positions:

Male-Identifying: 43

***at least five positions/roles performed by a person of colour, four by someone aged 55+**

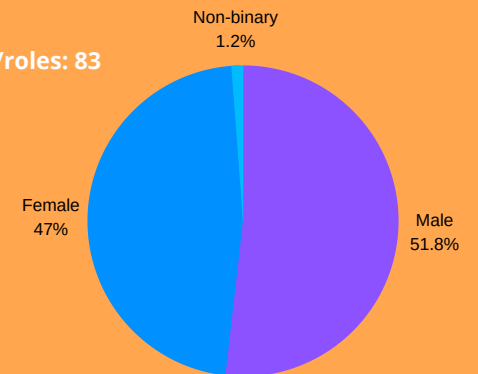
Female-Identifying: 39

***at least three positions/roles performed by a person of colour, one by a trans woman, one by someone aged 60+**

Non-binary: 1

***a person of colour**

Total number of positions/roles: 83



One thing to note is that these breakdowns do not include playwrights (except for Samantha Hill), which is something we need to take into account in the future. We should be producing works written by diverse voices, not just performed by them.

CULTURAL, SOCIAL & ECONOMIC BENEFITS

In addition to the intrinsic value ATC can add to the community, we should be contributing to the cultural, social, and economic foundations as an integral institution to independent theatre in Australia. Arts and cultural experiences are vital to economies in liveable cities. Our programming seeks to enhance the lives of the creatives, performers and community through:

CULTURAL

- Placing First Nation arts and cultures first by engaging First Nations artists and striving towards representation on our Committee and Advisory Board.
- Celebrating diversity and ensuring marginalised voices have a central place in our storytelling.
- Providing a platform for new and bold ideas, and a collaborative space for new work.
- Increasing the skills and experience of artists and creatives.
- Sharing knowledge, advocating and being engaged in the arts sector and society as a whole.

SOCIAL

- Creating a platform that promotes social inclusion leading to improved mental wellbeing.
- Participation by artist and audience leading to positive individual and community identity.
- Actively engaging a diverse cross-section of the community.

ECONOMIC

- The economic benefits gained by the health and well-being improvements that are attributed to participating in art and cultural events.
- Actively reducing barriers of access for economically challenged artists and audience.
- Striving for philanthropic endorsement to encourage donors to give back to the arts sector.
- Stimulating local businesses before or after a performance.

PARTNERS & SUPPORTERS

Thank you to everyone who supported ATC in 2019. We are so grateful to all our philanthropic partners and donors, advocates, volunteers, audiences, artists, Committee, and our entire community.

PARTNERS

Alex Theatre: Aleksandar Vass OAM, Managing Director and Founder; Allan Rendell, General Manager; Charlotte Watson, Theatre Programmer

David Butler Studio

Griffin Dance Studio

The MC Showroom: Miao Mangmang, Co-creator and Venue Manager

Gasworks Arts Park: David Horne, Venue & Ticketing Coordinator

SUPPORTERS

\$0-49

Alexandra Donald
Claire Marmur
Nathalie Willems

\$50-99

Jace Armstrong
Drew Downing
Kira Fields
Teri Kelly
Marg Reid

\$100-499

Anonymous
Rob McDonald

\$500+

Jillian Butler
Brandon Pape

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Ghost Quartet photos by Junior Deluise

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