

The Blue Room Theatre and Samantha Hortin present

# We'll Always Have Bali

No Place Like Home



11 - 29 July 2023

The Blue Room Theatre

53 James Street Northbridge | [blueroom.org.au](http://blueroom.org.au)

The  
Blue Room  
Theatre



CITY OF PERTH  
City of Light



Our Annual Season is proudly supported by the City of Perth. The Blue Room Theatre is supported by the State Government through the Department of Local Government, Sport and Cultural Industries.

# Acknowledgement of Country

Samantha Hortin and the entire creative team behind *We'll Always Have Bali* would like to acknowledge that this production was written, devised and created in Boorloo, on the traditional lands of the Whadjuk Nyoongar people.

We recognise, honour and thank them for their continuous custodianship of its waters, land and eco systems that provides each of us spiritual and physical sustenance to create art that deepens our own connection to this beautiful Boodja.

We pay our respects to Aboriginal Elders, past and present, and stand in solidarity with the Community for a just future.

Sovereignty was never ceded.

**Always was,  
Always will be,  
Aboriginal Land.**



# We'll Always Have Bali

## Show Summary



***We'll Always Have Bali*** follows one night inside a typical Aussie suburban household, as the Wainwright family hold their annual Christmas in July celebration.

Dad is in the thick of his family-focused re-election campaign. Mum just wants to get through the night and make the turkey without incident. Eldest daughter Charlie is finally home from uni, where she's built a new identity away from the family. Youngest daughter Georgia strives to make this Christmas in July the best one yet and wishes everyone would get along this year. And Nan, reluctantly living with her daughter for the time being, wrangles old ideals and a changing world.

But something has changed this year, and a cloud of old memories, past guilt, and bittersweet nostalgia hangs over the Wainwrights, threatening to bring old tensions to the surface.

***We'll Always Have Bali*** invites audiences to share a home-cooked dinner with the Wainwright family this July in this immensely relatable and hilarious new play examining Australian traditions, family politics, and how we sometimes prefer to cling to memories of "the good ol' days".

# The Wainwrights

## Joshua Crane - Red Wainwright



Joshua has been performing on stage & screen, from amateur to professional since 1996.

Though a late starter Joshua got his BFA in acting at NIDA in 2018. After an incredibly exciting 2019 involving loads of big auditions and the birth of his first child suddenly things seemed to slow somewhat on the audition front and they had to stay home quite a bit. In 2020 Joshua and his wife made the decision to move back to Perth. Since then, Joshua has been on a mini hiatus after the birth of their second child but is now super stoked to be back performing in his home town.

## Phoebe Eames - Georgia Wainwright



Also Crew as Marketing / Publicity

Phoebe Eames is an emerging actor, publicist, and marketing coordinator for arts in WA. Born and raised in Naarm/Melbourne, she first studied performance at the Victorian College of the Arts Secondary School in the Theatre Arts stream. She then moved to Boorloo/Perth to pursue Performance Making at WAAPA. There she participated in a number of public performances including *The Caucasian Chalk Circle* (dir. Emily McLean), *Wonder* (dir. Michael Barlow), and original devised pieces *Bao Thien* and *TERF WARS* for TILT 2021. Since graduating,

Eames has performed in *She's Terribly Greedy* (dir. Eliza Smith) for Summer Nights 2022, and has fostered a passion for learning arts marketing and publicity practices. So far in 2023 she has worked on *An Evening of African Poetry and Storytelling* for Summer Nights

## Emma Kirby - Irene Carter



Emma Kirby, who is playing the role of Irene, is proud to be joining the cast of *'We'll Always Have Bali'*. Emma has recently relocated back to her home town of Perth, after being London-based for 18 years. It is here where she trained at Rose Bruford College, completing the Acting Part-Time course. Her college performances have included playing the roles of Cecily in *The Importance of Being Earnest*, Ellen in *Vinegar Tom*, Lady Windermere in *Lady Windermere's Fan* and Louise in *After The End*. She has additional interest in stage combat performance, having completed various British Academy of Dramatic Combat (BADC) Certifications. She is excited to be performing in

her first post-pandemic production for The Blue Room Theatre.

## Amber Gilmour - Charlie Wainwright



Amber Gilmour (she/her) is an actor, theatre maker and director based in Boorloo. She has graduated from Curtin University with a Bachelor of Theatre Arts, and the Western Australian Academy of Performing Arts with a Diploma of Screen Acting. She performed in many shows during her time at university, including *The Importance of Being Earnest* (Lady Bracknell, 2019), *Machinal* (Young Woman, 2019), and *A Single Act* (Michelle, 2021), as well as *In Case of Emergency* (Ensemble, 2019) at The Blue Room Theatre. She has participated in multiple shows over the years for the Perth Fringe Festival, as well as various touring productions across regional Western Australia.

She has also directed numerous plays, including an adaptation of *Art* by Yasmina Reza in 2018. She has most recently performed in Sunburnt Production's *Mosquito* (2022) and Tempest Theatre's *The House of Bernarda Alba* (2023) and is very excited to be a part of the amazing team that is bringing *We'll Always Have Bali* to life.

## Kim Parkhill - Belinda Wainwright



Boorlo/Perth-based theatre artist Kim Parkhill (she/her) trained in Halifax, New York and Latvia and has toured diverse productions throughout the Canadian Maritimes and to Germany. She was a longtime core artist with DaPoPo Theatre (Halifax, NS), co-creating/writing seven of the company's collectively devised works and serving as Associate Director for five years. Her first loves are creation and live performance though she has also worked as producer, director, publicist, stage manager and theatre instructor/mentor. Favourite performances include: *Monica: A Public Apology* (Tempest Theatre); *Phaedra's Bed*, *Julius Caesar*, *13 Ways of Looking at a*

*Madman*, *Apocalypse*, *The Halifax Hearings*, *Four Actors in Search of a Nation*, *The Poor House*; *The Drinking Game*; *Café DaPoPo* (DaPoPo); *Bitter Rose* (Matchstick Theatre); *King of Berlin* (Doppler Effect); *Marion Bridge* (Theatre New Brunswick) and *National Theatre Project* (Theatre Yes). She has several film/TV credits to her name and is a produced playwright. While this is her first time treading The Blue Room Theatre's boards, thanks to her indie theatre roots, it feels like coming home.

## Guest Starring:

**Henry O'Brien** as The Narrator  
**Tanya Crane** as Poppy Milton  
**Josie Crane** as Young Charlie  
**Bethany Crane** as Young Georgia

**Delaney Brooklyn** as Shauna Schmitt  
**Matt Penny** as Himself  
and **Bomber the Dog** as Tanner

# The Creative Team

## Lily Baitup - Playwright



Lily (she/her) is a Boorloo-based writer, actor, and performance maker and an alumni of the Bachelor of Performing Arts at WA Academy of Performing Arts. She recently collaborated as a writer and performer on WA Youth Theatre Company's production of *Seven Sisters*, which was presented at Perth Festival 2023 and toured to Karratha in May as part of the Red Earth Arts Festival. She wrote for 24 Hour Play Generator at Subiaco Arts Centre in 2021 and 2022, her 2021 piece, 'ANEMONE' being expanded into a one-act play last year and performed as part of WAYTCo's Growing Voices program. In April 2022, she received a grant from Propel to co-write an original web-series, 'MEAT CUTE', currently in pre-production. She also wrote for two pieces as part of the 2020 program of TILT; 'Ask Again Tomorrow' and 'SON', which she also performed in. This year, she was accepted into AYTP's Fresh Ink program in collaboration with Black Swan. *We'll Always Have Bali* is her first full-length play.

## Riley Jackson - Director



Riley is an actor, writer, director, and performance maker based in Perth. Having recently graduated from the Bachelor of Performing Arts, majoring in Performance Making at the Western Australia Academy of Performing Arts (WAAPA). Riley has experience working across some of the broad ranges of the theatre. Having directed a creative development of the piece 'We'll Always Have Bali' in early 2021, and worked in directorial situations throughout many performances created during their time at WAAPA. Riley is interested in exploring human biases and how they manifest in our understanding of the world.

## Samantha Hortin - Producer



Samantha Hortin is a Producer, Dancer and Performance Maker based in Boorloo, WA. After graduating from WAAPA with her Bachelor of Performing Arts, majoring in Performance Making in 2019, she has been working extensively across the Perth arts scene in the areas of theatre, dance, film and circus. Most recently she produced the sell out shows *Homeward Bound*, *Pull the Pin*, *Not Far From The Tree* and *Where Water Once Was* at The Blue Room Theatre, as well as performing in this years Fringe World Festival at Hayman Theatre in the premiere work *CETUS* and danced in the national tour of the Weber Bros show: *AUSTRALIA THE CIRCUS*. Sam is very excited for audiences to see *We'll Always Have Bali* and all the incredible work the cast and crew have put into this amazing production.

## William Gammel - Set Designer



William Gammel is a visual theatre maker and installation artist working in performance, design, and production. Gammel grew up on the land of the Bidjigal people of the Eora Nation, and now lives and works on Whadjuk Noongar Boodjar. Since completing his Bachelor of Performing Arts (Performance Making) at WAAPA (2021) Gammel has worked as a technician at the Perth Institute of Contemporary Arts PICA. As an independent artist, Gammel has designed for *She's Terribly Greedy* (2022) and *Pull The Pin* (2022) both at The Blue Room Theatre, the latter of which he was nominated for Best Design at The Blue Room Awards (2022). He has performed in KISS club (2022) and the development of *Common Ground* (2022). In 2021 Gammel's first major installation project, *Backwards Slowly* premiered at The Girl's School Fringe Hub. Gammel is currently working as the set design for *We'll Always Have Bali* (2023), and as the stage manager for *Catastrophes* (2023). Gammel is passionate about responding to identity, place and lineage, while also examining arts as a life practice.

## Amber Lorenzi - Lighting Designer



Amber Lorenzi is a Lighting Designer currently in her final year at WAAPA. Her passion for light branches from live to screen production, though most of her experience is currently based in theatre. Amber has loved every second of *We'll Always Have Bali* and hopes to work with these brilliant, beautiful creatives again in the near future.

## Holland Brooks - Stage Manager



Holland Brooks (she/they) is a multi-award-winning American-Australian writer, director, theatremaker and stage manager with a "nasty streak". She is a 2022 graduate of WAAPA's Bachelor of Performing Arts (Performance Making) program and is currently undertaking her Honours developing an updated system of content warnings specific to abstraction in live performance. Recent credits include *TILT* (stage manager, WAAPA), *Bad Feminist* (writer/director, Sailing With Styx Theatre), *The State* (director, TBRT), *Gigi Spotlight...* (director, Sailing With Styx Theatre and PVI Collective), and *Unnatural* (writer, Antipodes Theatre Company). Holland is passionate about work that is queer, political, intersectional, and challenges theatrical convention and possibility.

## A Note from the Writer

***“Nostalgia is a file that removes the rough edges from the good old days.”***  
- Doug Larson



“Nostalgia is a double-edged sword – on one hand, the comfort it can bring in the face of an uncertain future cannot be understated; early 2000s pop-punk and old Leonardo DiCaprio movies have gotten me through many rough patches over the years. On the other, it can easily be weaponised and manipulated, from remaking Disney movies to capitalise on adult fans, to convincing entire countries into voting for a ‘return’ to a past that is as vague as it is idealistic. Nostalgia can rewrite history, making us crave the warm fuzzy feelings of simpler times. It’s a powerful tool in the wrong hands, figureheads who can halt progress by playing into the fears people have of change and the future.

So, what place does nostalgia have in a progressive society? When does it harm more than it hurts? These were the questions that plagued me through the writing of *We’ll Always Have Bali*, and the creation of the tightly knit but deeply flawed Wainwright family. The Wainwrights act as a microcosm for the wider Australian political landscape, and their Christmas-in-July celebrations serve as the catalyst for a wider discussion into how nostalgia influences our relationships to tradition and to each other.



Through the writing of a 'stereotypical' (honestly, what does that even mean anymore) white middle-class Australian family, I enjoyed pulling apart the idealisation of the traditional nuclear family dynamic and exploring gender in relation to this. The generations of women we see in the Wainwright household, from grandmother (Irene) to mother (Belinda) to daughter (Charlie), showcase the ripple effect of generational trauma, especially through the lense of mothers and daughters. I hope through *We'll Always Have Bali* that I demonstrate how cyclical inequality can become, when children observe the dynamics of their parents. Not all children will follow in their parents' footsteps, but they will always be influenced by what they perceive - for better or for worse.

I'm sure the Wainwrights will feel familiar to you, whether in their dysfunction, their conversation, or their warmth. There are no villains and no heroes; just a family and all their complicated love for one another. Thank you to the brilliant cast and creatives for bringing the Wainwrights and the world of *We'll Always Have Bali* from ink to life; I'm just as excited to sit down to dinner with them as you are. And with the spread the Wainwrights are cooking up, I'm sure you'll find plenty to your liking."

## - Lily Baitup

Playwright, *We'll Always Have Bali*



## A Note from the Director



“Blood is thicker than water, right? Family is always such a fascinating way of revealing things about ourselves, and how we interact with each member of our family is so uniquely refreshing and sometimes dreaded.

That’s what I wanted to focus on with this absolute gem of a script Lily Baitup served us up. This show in some form has existed since 2018, starting as a personal reaction to the growth of populism seen globally. I was always interested in how populist figures often played on our sense of nostalgia to get a message through.

Lily and I played with how nostalgia seeps its way into our lives: commercialism, media, and popular figures. We landed on the family unit, a generational experience so present in daily life. “All happy families are alike; each unhappy family is unhappy in its own way.” How Tolstoy began his epic *Anna Karenina*, while we aren’t quite going for the misery of the classic Russian Chekov-esque family. We have embraced this in how we tell our story. We focused on the stereotypical suburban white nuclear family but there is something so universal about it. I really think everyone will find something familiar here, so disgustingly relatable. Something nostalgic.

Also a special shout out to our designers, Amber and Will, who have done such an overwhelmingly spectacular job in bringing the Wainwright abode to life. Tragic, comic, and so desperately familiar. There’s a little something for everyone, so sit back and drop yourselves in for the festivities. Enjoy.”

**- Riley Jackson**

*Director, We’ll Always Have Bali*

# Special Thanks

All of our Guest Stars

Shelby McKenzie, Jennifer Mae Crocker, and John P.  
Elouise Martin, Lindsay McDonald, Courtney Cavallaro, and Bec Fingerh  
Tanya Crane and Penelope Gilby  
Maria and Keith Kirby  
David Moore, Wendy Pritchard, and Ashleigh Potter  
The SJOG Gang: Tegan, Caitlin & Susie  
Darryl Ward  
Mathew Roberts  
Tegan Leggett  
Peter and Fleur Eames  
Marli Haddeill  
Leah Sellwood

Inglewood on Beaufort  
RTR FM  
Magazine 6000

The team at The Blue Room Theatre

# Additional Credits

All campaign and production images by Andrea Mae Lim (Maed For U)

Red's political ad background music: Sports FM by Shane Ivers -  
<https://www.silvermansound.com>





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