



POSSESSIONS

By Keziah Warner | Directed by Anthea Williams

CONTENT ADVICE: This production contains coarse language, adult themes, horror themes, and some violence. It also contains sudden loud noises, strobe and flashing lights, and haze. Suitable for ages 12 and over.

Possessions has been developed and produced with the support of The Frederick J Gibson Bequest in memory of GARNET H CARROLL OBE.

A crumbling country house. A dead grandmother. Three candles. And a game no one has played in years.

When twins Annie and Laurie return home after their grandmother's funeral, old memories and uneasy spirits surface. Joined by Annie's partner Matt and family friend Vera, a night of drinking and childhood games awakens something ancient beneath the floorboards. Blending psychological thriller, domestic drama, dark comedy and ghost story, this gripping premiere explores inheritance, belief, and the weight of unchosen legacies. How do we live with the past when it refuses to stay buried?

Be in the room for the haunting. Catch this world premiere before the secret gets out.

THE COMPANY

Principal Cast (in order of appearance)

Vera:	Kiara de Vine
Laurie:	Blake Roder
Annie:	Billie Daly
Matt:	Braydon James
Understudies (Diploma of Stage & Screen Performance):	Amelia Garvey James Boneham Summer Rowland-Smith

Writer:	Keziah Warner*
Director:	Anthea Williams*

Costume Designer & Green Coordinator:	Danielle Rodriguez
Lighting Designer:	Verity Hampson*
Props & Set Designer and Green Coordinator:	Shay Dowley
Sound Designer:	Eloise Tanti
Fight Choreography:	Troy Honeysett*
Intimacy Co-ordinator:	Bree Peters*
Voice Coach:	Angela Sullen*
Assistant Director:	Emily Austin
Assistant Director:	Emily Amber
Production Manager:	Lola Hunt
Stage Manager:	Adelaide Tustian
Assistant Stage Manager:	Abi Adams

Assistant Stage Manager: Raphael Gennusa
Construction Manager: Lynsey Brown**
Costume Supervisor: Sean Farnworth
Props Supervisor: Chris Hosea
Head Electrician: Lily Wooding
Costume Assistant Designer
& Costume Dresser: Amelie Carter
Set Assistant Designer: Danny Lee
Costume Assistant
& Costume Dresser: Phoebe Williams
Props Assistant: Vanshika

Set Construction Assistant: Bella Djokic
Set Construction Assistant: Finn Trimnell-Ritchard
Set Construction Assistant: Marisela Woo Ruiz
Set Construction Assistant: Jayden Naimo
Floor Electrician, Board
Operator & Sound Assistant: Riley Pentony

*Guest Artist

** NIDA Staff

WRITER KEZIAH WARNER

Award-winning Melbourne playwright Keziah Warner is known for genre-driven, character-focused writing. Recent mainstage premieres include her adaptation of *Nosferatu* and the large-scale immersive work *Hour of the Wolf*, both

for Malthouse Theatre. She has won the STC Patrick White Playwrights Award and holds commissions from Malthouse and Red Stitch.

DIRECTOR ANTHEA WILLIAMS

A Churchill Fellow and Associate Artistic Director of Griffin Theatre Company, Anthea Williams has helmed acclaimed

productions for Belvoir, Griffin and NIDA, and dramaturged more than 100 new works across Australia and the UK.

DIRECTOR'S NOTE

"I'm scared of lots of stuff. It just sort of has to be real"

Regardless of your beliefs about an afterlife there's plenty to fear in the world of Possessions. The play was commissioned by NIDA from acclaimed Australian playwright Keziah Warner and it is so exciting to be able to stage a new work in a learning environment like NIDA. Australian work that speaks to our experiences, tells our own stories.

Possessions explores grief, loss and trauma, class and power. Is Possessions a revenge tale or story of the supernatural? Warner's intention to leave this up to the audience has been a delightful provocation for this company of emerging theatre makers.

Alongside the ghosts that invade the night, the characters are forced to confront their personal histories, the mythmaking of their families, and the consequences of their own actions. In Australia we have many buried histories; this play looks to women who go missing every year and are forgotten. It reminds us that Australians are haunted by our colonial history and the failure to acknowledge Aboriginal sovereignty through treaty. When things are locked in Granby's basement, they have a tendency of coming out. Make reparations, process your trauma, and except your failings or they will consume you.