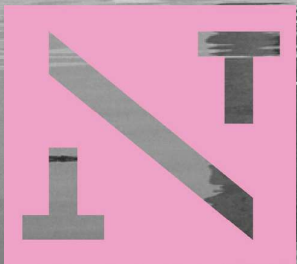


# CONTINUITY BY BESS WOHL

26 MAY – 20 JUN  
2026



**CONTINUITY** was originally commissioned by the Manhattan Theatre Club (Lynne Meadow, Artistic Director; Barry Grove, Executive Producer) with funds provided by the Alfred P. Sloan Foundation and received its world premiere there on 21 May 2019.

**CONTINUITY** was developed by the Cape Cod Theatre Project.

**CONTINUITY** was produced in a developmental stage production by Goodman Theatre,

Chicago (Robert Falls, Artistic Director, Roche Schulfer, Executive Director), in the New Stages Festival.

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Production images: © Bob Seary



## CREATIVES

Director Sahn Millington  
Assistant Director/Sound Designer Chloe Callow  
Set Designer David Marshall-Martin  
Costume Designer Sitem Caca  
Lighting Designer Julian Dunne  
Dialect Coach Helen Tonkin  
Fight Choreographer Max Shaw

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## CAST

Maria Michelle Robin Anderson  
David Caxton Nick Curnow  
Eve/Nicole Jessica Joseph-Mcdermott  
George/Jake Andrew Mclaughlin  
Dr Anna Gerber/Lily Sarah Nader  
Laurie Susan Jordan  
PA Julie Quinn  
First Ad Noah Rayner  
Camera Op & Crew Sora Wakaki

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## PRODUCTION TEAM & CREW

Stage Manager Bora Celebi  
Operators Marc Monnet-Demarbre, Ron Abuhalaiaq  
Technicians Holly Nesbitt, Jay Murrin  
Set Construction Crew David Marshall-Martin,  
Tom Bannerman, Rodger Wishart, Greg Leisner

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**Please note:** This production contains coarse language, sexual and drug references, low-level violence, gun threat, gunshot sound, and rotating lighting effects.

**Running time:** 80mins with no interval.

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We acknowledge the Traditional Custodians of the land on which we meet today, the Gadigal, and recognise their continuing connection to land, waters and culture. We pay our respects to Elders past and present.

# PLAYWRIGHT NOTES

Bess Wohl b. 1975

Bess Wohl is an American playwright, screenwriter, and actress. She grew up in Brooklyn NY and is a graduate of Harvard University and Yale Drama School.

Wohl's many plays have been produced on and off Broadway, regionally, and internationally. They include *Grand Horizons* (Broadway, 2020 Tony Nomination for Best Play), *Camp Siegfried*, *Make Believe*, *Continuity* (2019) *Small Mouth Sounds*, *American Hero*, *Barcelona*, *Touched*, *In*, *Cats Talk Back* and the book for the musical *Pretty Filthy* with composer/lyricist Michael Friedman and *The Civilians*. *Baby Ruby* was her feature film debut as writer and director. The film premiered at the 2022 Toronto Film Festival. She also wrote for the Apple TV+ series, *Extrapolations*. In May 2026, The Pulitzer Prize board announced that Wohl's most recent play, *Liberation*, was awarded the 2026 Pulitzer Prize for Drama. The Broadway production has received five Tony Nominations.

*Continuity's* setting, a Hollywood set, came about as the playwright worked on one herself. Its essence appealed to Wohl on several levels. "The idea of continuity in a movie set context is the idea that the shot has to stay the same all the time for continuity. But of course, that's also kind of impossible because time is moving forward. A movie set seemed like an interesting place to examine change ... Movies keep moments the same. It resists time and change and decay."

Commissioned and produced by the Manhattan Theatre Club, the play was written with science in mind, as a part of the Sloan Initiative: Setting the Stage for Science and Technology. According to Wohl, there was immense pressure to get the science correct, not only for the benefit of the audience but also for the scientists who consulted on the play. "The scientists couldn't figure out how to tell a story that could make people care. I was interested in looking at how you make a story that makes people care and address the question of science and storytelling colliding," she said.

"Just as watching repeated takes of the same scene doesn't give us a sense of what the final movie will look like, humanity doesn't know how climate change will play out. Is there continuity to humanity, or are we living through an extinction? And then there's the continuity between people and countries. We like to divide the world up into borders and walls, but when you look at it from the outside, the Earth is continuous". Bess Wohl

"There's always a mixture in her work - the incredible humor that is often rooted in very small human fragilities, and then this pathos that is about larger human sadnesses. One of the ways Beth has chosen to look at climate change in *Continuity* is the question of whether you can see and understand a change - or an end of something - when you are standing inside of it. It's about the existential confusion that comes from being inside a shift of certain circumstances." Rachel Chavkin, theatre director.

Helen Tonkin, Literary Manager

## DIRECTOR'S NOTES

Continuity definitions: *'the unbroken and consistent existence of operation of something over a period of time.'*; *"The upholding of continuous action and self-consistent detail in the various scenes of a movie."*

What drew me to *Continuity* was the tension at its centre: a play about making a film. Film asks for precision, repetition, and control, while theatre is always alive, shifting each night with the audience in the room. Holding those two forms together has been one of the biggest challenges of working on this piece.

In *Continuity*, the film being made is all about control — every moment carefully repeated, every detail meant to match exactly. But around that, everything is shifting. The characters' lives are unsettled, the production feels fragile, and the natural world refuses to be managed. For me, that contrast is at the heart of the play: the attempt to impose order on something far bigger and less predictable than ourselves.

What I admire so much about Bess Wohl's writing is how deceptively light it can feel. The language is clear, often funny, and deeply human, but underneath that is a great deal of complexity. In the rehearsal room, we kept discovering new layers - of sadness, of humour, and of the quiet but persistent presence of climate anxiety running through the piece.

Over the course of one day of filming, we watch these characters try to do their jobs, hold themselves together, and make sense of the world around them. The play does not offer easy answers about climate change, and I do not think it wants to. Instead, it asks something quieter of us: how do we respond, as people and as artists, when the scale of a crisis feels both overwhelming and deeply personal?

One of the questions that has stayed with me most is what responsibility we carry as storytellers. If we use our work to speak about something as urgent as climate catastrophe, where is the line between illuminating a truth and shaping it into something more palatable, dramatic, or consumable? *Continuity* does not resolve that tension, but it sits with it honestly. I hope that is what will make the play feel so immediate and so lasting.

I would like to dedicate our run of *Continuity* to a gentle and wonderful man who the theatre lost this year; Ole Borch. He gave me courage in my many times of doubt.



## BIOGRAPHIES



### SAHN MILLIGTON DIRECTOR

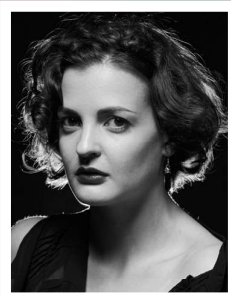
Graduating from the University of New England with a Drama major that included acting and directing, Sahn has experience in acting, directing and production roles within the Brisbane and Sydney theatre scenes. She also has a postgraduate degree in Arts Management from UTS and has held front of house, box office and production roles with organisations including Redline Productions, Sydney Festival, Carriageworks, PACT Theatre, Bondi Feast and Vivid. She is dedicated to grassroots theatre because it fosters all creatives, providing an opportunity to learn and grow. Sahn is currently on the New Theatre Committee and helps organise *Hot Cold Reads* for New

Theatre members.

As Director: *Picnic at Hanging Rock*, *Cats Talk Back*, *Dinkum Assorted* (New Theatre), *Amanda* (Sydney Fringe), *Travelling North*, *Nothing Personal*, *Simpson J, 202*, *The Winslow Boy* (Genesian Theatre).

As Assistant Director: *House of Games* (New Theatre).

As Production Manager: *Collaborators*, *Consensual* (New Theatre).



### CHLOE CALLOW ASSISTANT DIRECTOR/SOUND DESIGNER

Chloe Callow is a Greek-Australian director, actor and visual artist working across theatre, filmmaking, photography and illustration. An ACU alumna, Chloe graduated with a Bachelor of Visual Arts and Design (Honours) (First Class), specialising in filmmaking and film analysis. Her visual art has been exhibited in galleries across New South Wales, and she recently received a Highly Commended award in Capture Magazine's Portrait Prize. Chloe is passionate about supporting emerging Australian artists and new creative work across both film and theatre. Most recently, she worked on marketing for Secret House's sold out season of *Till the Stars Come Down* (KXT

Broadway).

As Assistant Director: *Watch Me Sleep* (Loose End Productions x New York Fringe).

As Director: *Samson* (Luminar Theatre Co).

As Actor: *Spider's Web*, *Sweet Road* (Pymble Players), *Four Dogs and a Bone*, *Spike Heels* (Sydney Actors Playhouse).

Screen credits: Dir: *Philia*, *Gestalt*, *19/89*.

*Continuity* is Chloe's New Theatre debut.

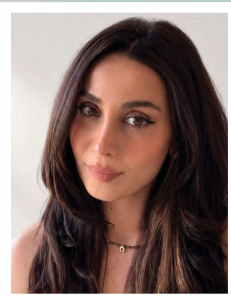


### DAVID MARSHALL-MARTIN SET DESIGNER

David is a Doctor of Philosophy in Theatre Arts from The Florida State University in Tallahassee, Florida. A lifelong theatre practitioner, he has lectured and taught at numerous institutions and served on the boards of several theatre companies. David is currently the Licensee for New Theatre.

As Set Designer: *The Laramie Project*, *Wife*, *Loot*, *Off the Record*, *Control*, *Beautiful Thing*, *Little Miss Sunshine*, *Australia Day*, *The Heidi Chronicles*, *Hay Fever* (New Theatre).

As Costume Designer: *Take Me Out*, Set/Costume Designer: *Lord of the Flies*, Set/Lighting Designer: *The Clean House*, Costume Assistant: *The Women*, Set/Props Designer: *Dinkum Assorted*, Lighting Designer: *Angry Fags*, *Fucking Men*, Director: *The Ritz* (New Theatre).



### SITEM CACA COSTUME DESIGNER

Sitem Caca is a costume designer, visual artist, and multidisciplinary creative originally from Türkiye, currently based in Sydney. She graduated from Mimar Sinan Fine Arts University in Stage and Costume Design and has worked across theatre, film, documentary, and commercial productions as both a designer and art department assistant. Alongside her visual arts background, she has a strong interest in psychology, mythology, literature, and history, often drawing from these influences to create layered and emotionally driven visual storytelling. She is particularly interested in how costume can reflect emotional tension, hidden chaos, and the contrast

between performance and reality.

As Costume Designer: *Continuity* (New Theatre)

Screen credits as Art Department Assistant include various film, documentary, and commercial productions in Türkiye.

Sitem also works as a freelance illustrator and digital artist, with experience in character design, storyboard art, and concept development. She enjoys combining theatrical aesthetics with cinematic and psychological storytelling approaches in her work. She is currently based in Sydney and continues developing projects across theatre, visual design, and multidisciplinary creative practice.

*Continuity* is Sitem's New Theatre debut.



### JULIAN DUNNE LIGHTING DESIGNER

Julian Dunne is an independent lighting designer, programmer and stage manager living and working on Gadigal land since 2020. A NIDA alumnus, he is passionate about supporting independent theatre and new Australian work.

As Lighting Designer: *Definitely Not a Hungry Game* (Sydney Fringe), *Us/Them* (Flightpath Theatre), *Various Characters* (Flightpath Theatre), *LUMINAIRE*, *Samson* (Greek Theatre).

*Continuity* is Julian's New Theatre debut.



### MICHELLE ROBIN ANDERSON MARIA

Michelle trained at the Western Australian Academy of Performing Arts (Theatre Arts, BA) and the Royal Academy of Dramatic Art (Contemporary Drama Intensive), and her career spans theatre, puppetry, improvisation, and screen.

As Actor: *The Laramie Project* (New Theatre), *Seven Seconds in Heaven or Hell*, *Sketchibition* (Improv Theatre Sydney), *Shark Dive*, *The Liminal Hour*, *Erth's Dinosaur Zoo* (ERTH Visual and Physical Theatre), *Ping Pong Wow* (The Ball Room Projects), *Frankenstein* (Q Theatre), *Egg* (Melbourne Theatre Company/Terrapin Puppet Theatre), *The Piper*, *Africa* (My Darling

Patricia/Sydney Theatre Company), *Hope is the Saddest* (Mythophobic Productions), *Resort Apocalypse* (The Big Never), *Land of the Earthworms* (Chiara Guidi).

She has also participated in development labs and workshops with Chaliwaté Company, Clockfire Theatre Company, Force Majeure, and Terrapin Puppet Theatre.

Screen credits: *The Rounds*, *Blaze*, *Squeak and Boo*, *Magpie*.



### NICK CURNOW DAVID CAXTON

Nick is an actor, director, voice & dialect specialist with over 20 years' experience in the industry. He has coached dialect extensively in film, television, and national and local theatre companies such as Sydney Theatre Company, Opera Australia, Company B Belvoir, Ensemble Theatre, STCSA, QTC, Red Line, and New Theatre. He holds an MFA (Voice) from NIDA, a Graduate Diploma from University of New England, a BA (Performance) with Distinction from Western Sydney University (Theatre Nepean, UWS) and is Australia's first Certified Teacher of the Miller Voice Method (mVm).

From 2020–23 Nick was the co-ordinator of the Voice and Dialect programs at Adelaide's Elder Conservatorium's Bachelor of Music Theatre. In 2017 he was a Visiting Scholar at University of North Carolina at Chapel Hill and PlayMakers Repertory Company. In August he will return to his ongoing role as Assistant Professor of Voice & Acting at the University of Oklahoma's Helmerich School of Drama.

As Actor: *Ink*, *Jumpers for Goalposts*, *My Night With Reg*, *Enron*, *The Boys in the Band*, *Take Me Out*, *James and the Giant Peach* (New Theatre); *Instructions for Correct Assembly* (Clock & Spiel/Flightpath), *Grain in the Blood* (Virginia Plain/KXT), *Fully Committed* (Brevity Theatre/Old Fitz), *Wittenberg* (Brevity Theatre/Old Fitz), *Build Your Own Being*, *Emergence* (Synarcade/Sydney Opera House), *Beautiful Thing* (Chalkdust).

As Director: *Canary*, *Brand Spanking New* (New Theatre).

As Dialect Coach: *The Front Page*, *Loot*, *Broadway Bound*, *The Ritz*, *To Kill A Mockingbird*, *The Weir*, *Don Juan in Soho*, *Angels in America: Part 1*, *Airsick* (New Theatre).

Voice over/training credits: Google, Chubb, Spotify, SBS, Woolworths, *The Smurfs Save Spring*.

Nick has been a proud member of MEAA since 2002. Check out all his credits at [www.nickcurnow.com](http://www.nickcurnow.com).



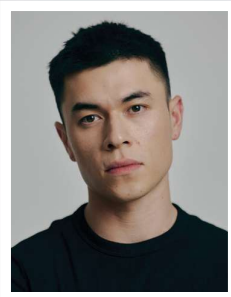
### JESSICA JOSEPH-MCDERMOTT EVE/NICOLE

Jessica Joseph-McDermott is an Australian actress and writer with a deep reverence for art and the change it inspires. A Stella Adler alumna, she has worked across stage and screen, drawn to strong female-led stories that provoke conversation.

As Actor: Varya: *The Cherry Orchard* (The Lord Stanley); Arkadina: *The Seagull*, Maggie: *Cat On A Hot Tin Roof*, Anna: *Closer*, Fabiana Cunningham: *The Last Days Of Judas Iscariot*, Ophelia: *Hamlet* (Stella Adler); *La Boheme*, *The Marriage Of Figaro*, *The Love Of The Nightingale*, *Così Fan Tutte* (Opera Australia), *Woyzeck* (Belvoir St), Irene Adler: *Moriarty* (Genesian Theatre).

Jessica's film *ARTist* was shortlisted for Tropfest 2026, and her poetry and prose have been published in *Oystercatcher Two*, Born Writers Award, and *Voiceworks*.

*Continuity* is Jessica's New Theatre debut.



### ANDREW MCLAUGHLIN GEORGE/JAKE

Andrew began taking acting classes in 2024, faced with the ennui of five consecutive years of a graduate psychology program. With a background in street dance and performance, he has since trained under Grace Naoum at Darlo Drama, and most recently with Pip Edwards at Sydney Drama School.

Screen credits: *Bronte Rescue*.

*Continuity* is Andrew's New Theatre debut.



### SARAH NADER DR ANNA GERBER/LILY

Sarah Nader is an Iranian-Australian actor and creative based on Gadigal land.

As Actor: Dr. Anna Gerber / Lily, *Continuity* (New Theatre); *Goli*, *English* (Outhouse); *Mojdeh*, *How to Defend Yourself* (Outhouse/Red Line).

As Assistant Director: *English* (Outhouse).

As Assistant Producer: *Purgatorio* (Stacks On).

Screen credits: *The Correspondent* (Pop Family Entertainment).

*Continuity* is Sarah's New Theatre debut.



### SUSAN JORDAN LAURIE

Susan Jordan is a Sydney-based actor with a love of character work, physical theatre, and accents. Trained in Lecoq clowning, Laban, Meisner and Butoh, she has performed across many genres including Shakespeare, children's, street, pub and immersive theatre.

As Actor: Effie: *Killers of Eden* (Greg McKee Productions); *A Christmas Carol* (New Theatre); Hillary Clinton/Melania Trump: *Trumperlaine the Great* (Sydney Fringe); *Moriarty* (Genesian Theatre); Hera: *Death in the Pantheon* (Flightpath Theatre).

Screen credits: *The Westerners* (ABC).

Susan has been a proud member of MEAA since 1990, and the New Theatre since 1985.



### JULIE QUINN PA

Julie studied Drama, Theatre and Performance in Galway City, Ireland. She has worked across a range of production roles both on and off stage, including directing the Irish premiere of *Kipps: The New Half a Sixpence Musical* for Galway University Musical Society, which was nominated for Best Ensemble and won Best Comedic Actor at the AIMS Awards.

As Actor: *Titania*, *A Midsummer Night's Dream* (Dramsoc); *The Other World* (Theatre 57).

Her dream role will always be Sharpay Evans from *High School Musical*.

*Continuity* is Julie's New Theatre debut.



### NOAH RAYNER FIRST AD

Noah is an accomplished and versatile actor, musician and director based on Gadigal land in the inner west of Sydney and has starred in a range of productions across Australia. Noah completed the Diploma of Musical Theatre at National Institute of Dramatic Art after completing a Bachelor of Music and Sound Design at University of Technology Sydney.

As actor: *Monty Python's Spamalot* (Ignite Theatre Co.); *Treasure Hunt* (Echelon Productions); *Walter Smart* (Gibber Educational); *Smashed!* (Gibber Educational); *School of Rock* (SYMT); *Kinky Boots* (Packemin Productions); *Les Miserables* (Packemin Productions).

As director: *This Is Our Youth* (The Space Between Theatre Co.).

Noah recently debuted his own cabaret *Broadrock* as part of the 2025 Sydney Fringe Festival.

*Continuity* is Noah's New Theatre debut.



### **SORA WAKAKI CAMERA OP & CREW**

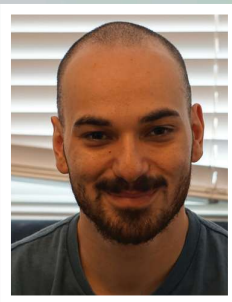
Sora is an emerging actor with a passion for theatre and performance. She trained at Acting Lab at Brent Street from 2015–2019 and has since

appeared in a number of independent productions and short works. Both productions she performed in for the Short & Sweet festival progressed to the semi-finals.

As Actor: Juliet/Tamora: *Feared and Revered: The Women of Shakespeare* (Genesian Theatre); Helen/Al: *Alan Has Left the Chat* (Short & Sweet); Neighbour: *The Grave Truth* (Short & Sweet).

Screen credits: *Babyteeth*.

*Continuity* is Sora's New Theatre debut.



### **BORA CELEBI STAGE MANAGER**

Bora Celebi is a Turkish artist who started acting in theatre when he was six. He acted in various school plays while learning English, including Oberon in *A Midsummer Night's Dream*, pursuing theatre with a deep passion across continents. He is the co-founder of the independent theatre company kult classic productions and has just come off co-directing their debut production of *The Homecoming* by Harold Pinter and is currently directing *The Removalists* by David Williamson at NSW Uni Theatrical Society.

As Stage Manager: *The Laramie Project* (New Theatre).

As Assistant Stage Manager: *HIR* (New Theatre).

As Actor: *Much Ado About Nothing* (Sweet Creatures), *Enron* (NSW Uni Theatrical Society).

As Director: *The Removalists* (NSW Uni Theatrical Society), *The Homecoming* (kult classic productions), *Old Times* (NSW Uni Theatrical Society), *Drunk Shakespeare: Macbeth* (NSW Uni Theatrical Society).



### **RON ABUHALAIQA OPERATOR**

Ron is an emerging operator and technician who discovered a passion for theatre while completing a Bachelor of Science (Computer Science) at the University of New South Wales.

As Stage Manager/Operator: *Dancing at Lughnasa* (New Theatre).

As Technician: *Stage Kiss*, *Perfect Arrangement* (New Theatre).

Ron also aspires to work as a lighting designer.



## MARC MONNET-DEMARBRE OPERATOR

Marc is passionate about working backstage at the theatre. He has been assisting technical management at New Theatre for the last two years. He studied a Certificate III in Live Production & Technical Services at TAFE and holds his electrical testing and tagging licence. He loves all things technical and electrical.

As Stage Manager: *Sunset Strip*, *Fighting* (New Theatre); *Legally Blonde the Musical* (MustSee Shows Sydney East).

As Assistant Stage Manager: *Ink*, *Wife*, *Shakespeare in Love* (New Theatre).

As Operator: *Fighting* (New Theatre); *Greatest Hits of Dutch Cabaret* (Sydney Fringe Festival); *La Cage aux Folles Musical* (State Theatre).



# NEW THEATRE TEAM

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Treasurer Matthew Dell

Artistic Director Louise Fischer

Artistic Associate Margaret Thanos

Members & Volunteers Coordinator Sahn Millington

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Deputy Chair Nicholas Stewart

Treasurer Elizabeth Ivory

Secretary Ed Dharmadji

Director Matthew Dell

## STAFF

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Communications Coordinator Maddy Withington

House Manager Eddy Dharmadji

Front of House Managers Harlee Timms, Marica Fumanti

Technical Advisor Holly Nisbett

Licensee David Marshall-Martin JP

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## PARTNERS

Young Henry's

Summer Hill Wines

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## SPECIAL THANKS

**Bump In Assistance:** Julian Dunne, Bora Celebi, Graves Bates, Chloe Callow, Ruby D, Marc Monnet-Demarbre and Ron Abuhalaiaq.

**Set/Props:** Ruby D, Harriet Gardner, Susan Jordan, Alysia Butlin, Max Shaw, Sophie Jermyn, Nick Towle at JB Gripping Services and Tom Massey.

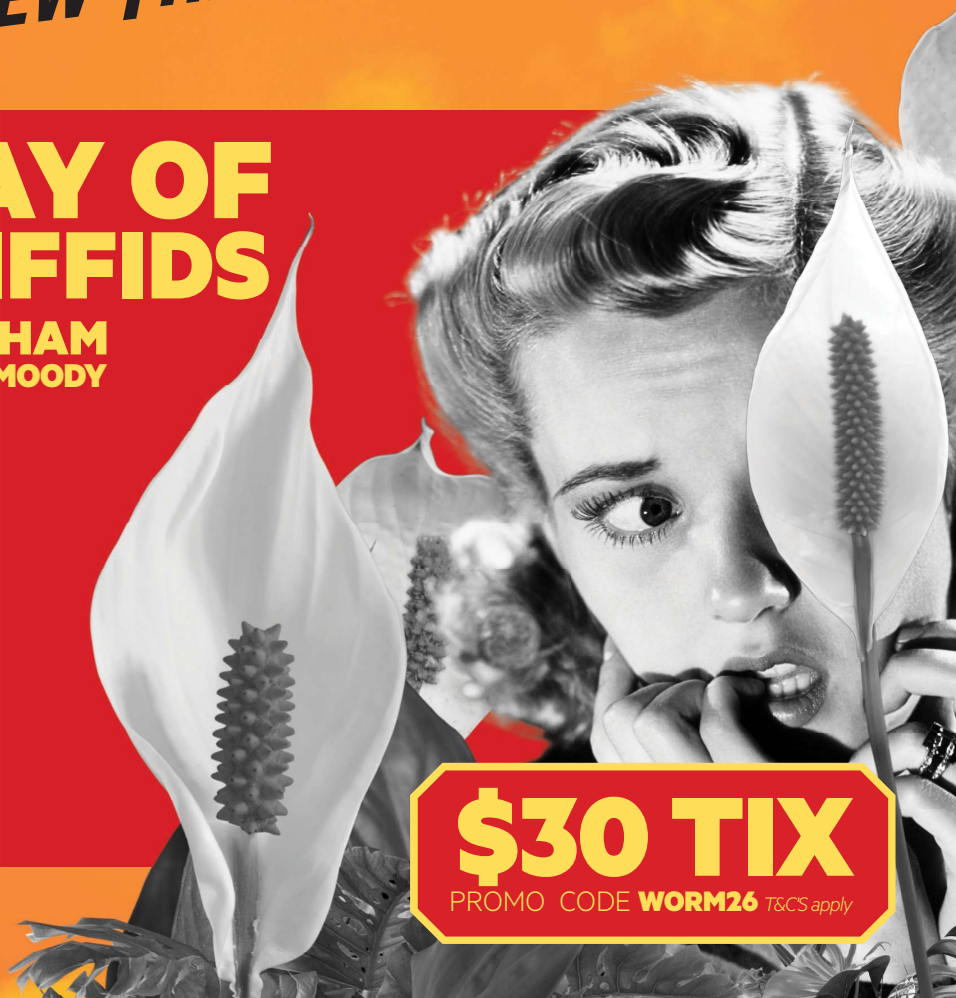
**Advice/Support:** Peter Mattessi from Return to Paradise, Andy Powell at Sydney Theatre Company, Dana Spence at Belvoir, Molly Haddon, Tab Millington and Harper Lynch.

**UP NEXT AT NEW THEATRE**

# THE DAY OF THE TRIFFIDS

**BY JOHN WYNDHAM  
REALISED BY J. JAMES-MOODY**

**30 JUN - 25 JUL  
2026**



**\$30 TIX**

PROMO CODE **WORM26** T&CS apply

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New Theatre has long been part of Sydney's cultural life, providing a place for artists and audiences to come together around bold, engaging theatre.

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