

PROGRAM

LA BOITE, THE FARM AND THE UNCERTAINTY PRINCIPLE PRESENT

THE

MATHEMATICS

OF

LONGING

BY SUZIE MILLER



Privately supported by



Dedicated to a better Brisbane

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CAST

PERFORMER AND CO-CREATOR	KATE HARMAN
PERFORMER AND CO-CREATOR	TODD MACDONALD
PERFORMER AND CO-CREATOR	NGOC PHAN
PERFORMER AND CO-CREATOR	MERLYNN TONG
PERFORMER AND CO-CREATOR	GAVIN WEBBER

CREATIVES

PLAYWRIGHT AND CO-CREATOR.....	SUZIE MILLER
SET DESIGNER	ROSS MANNING
COSTUME DESIGNER	ANTHONY SPINAZE
LIGHTING DESIGNER	BEN HUGHES
COMPOSER AND SOUND DESIGNER	BEN ELY

PRODUCTION

PRODUCTION MANAGER	CANADA WHITE
TECHNICAL MANAGER	NICK TOLL
SET BUILD CO-ORDINATOR	ANDREW MILLS
STAGE MANAGER.....	YANNI DUBLER
ASSISTANT STAGE MANAGER	PETE SUTHERLAND
CARPENTER	JAMIE BOWMAN
STEEL FABRICATION	G & V

Production Partner



PHILIP BACON
GALLERIES

ACKNOWLEDGEMENT OF COUNTRY

AT LA BOITE WE ACKNOWLEDGE THE COUNTRY ON WHICH WE WORK, AND THE TRADITIONAL CUSTODIANS OF THIS LAND - THE TURRBAL AND JAGERA PEOPLE. WE GIVE OUR RESPECTS TO THEIR ELDERS PAST, PRESENT, AND EMERGING. WE HONOUR THE ABORIGINAL AND TORRES STRAIT ISLANDER PEOPLE, THE FIRST AUSTRALIANS, WHOSE LANDS, WINDS AND WATERS WE ALL NOW SHARE, AND THEIR ANCIENT AND ENDURING CULTURES. THIS COUNTRY WAS THE HOME OF STORY-TELLING LONG BEFORE LA BOITE EXISTED AND WE ARE PRIVILEGED AND GRATEFUL TO SHARE OUR STORIES HERE TODAY.

SPECIAL THANKS

MARCUS BOND, RUSSELL COCKERILL, NICK ENGLER, ETHAN ENOCH-BARLOW, CAROLINE HEIM, CHRISTOPHER HEIM, HANNAH JANE, CALEB LEWIS, JEANNIE LLOYD-APJOHN, JESSIE MEN, MARK RADVAN, SARAH WILSON, EXPRESSIONS DANCE COMPANY, EVENT ENGINEERING AND QUT CREATIVE INDUSTRIES

CAMPAIGN PHOTOGRAPHY BY..... DYLAN EVANS
REHEARSAL PHOTOGRAPHY BY STEPHEN HENRY
PRODUCTION PHOTOGRAPHY BY..... CLAUDIO KIRAC

WRITER'S NOTES

– SUZIE MILLER



I had a maths buddy from the day I was born. My dad. He wasn't as fluent in relationships or in big expressions of emotion, but in mathematical formulas and equations he patiently and passionately took me on a journey around the purely beautiful, elegant, magical world of maths and physics. So at a precocious age I was invited to discover trigonometry, calculus and space time, with a man who still saw the wonder in it. For me, even then, maths was key to a world beyond words. A language my dad and I both spoke. A way of seeing and being. It led me to study science at university at least a decade before I became a playwright, and has remained something precious and philosophical for me ever since.

I always dreamt of finding a way in the metaphorical world of theatre, a place drenched in subtext, fluent in movement, with character as story, and offering an emotionally charged space, a state of suspended disbelief, to forge a connection between theatre and mathematics. My passion is to translate, if you will, the beauty of maths and physics into something visceral, narrative, human, 'emotional' if I dare. This play *The Mathematics of Longing* is an expression of that desire to merge two of my worlds, two of my ways of seeing, and to invite everyone to share the wonder of mathematics in a completely different and experiential environment. And it is also very much about uncertainty, not just the physics theory of The Uncertainty Principle, but uncertainty as it comes up close and personal, opening up possibilities, emotional journeys, tears, laughter, sadness and joy in human lives.

There are many people and moments which made this play possible, but the most significant was the lifetime of conversations and 'doing equations' I had with my Dad—conversations and 'maths scribbles' together even from his hospital bed in the days before he died last year. He was such a modest man but gifted with the genius of a beautiful mathematical mind that saw him animated and



inspired, I was so fortunate to be in its orbit. Over the last few years we talked about this play and the equations in it often. He is very much part of this work. I miss him terribly.

I thank also my lovely husband Robert who also is a maths nerd, and once wrote me a card in maths symbols! My kind and sensitive children Gabriel and Sasha who inspire me daily. And my mum, Elaine, who is more excited than anyone when a play of mine is ignited on stage. My truest fan.

But there are many more thank yous to my collaborators on the first production, extraordinary talents all of them: Todd MacDonald, Gavin Webber, Kate Harman, Ngoc Phan, Merlynn Tong, La Boite Theatre Company, a home in Brisbane, and its wonderful staff, The Farm Dance Theatre, mind-blowing stuff. I want to thank Claire Grady, Katie Pollock and all at Currency Press, Dayne Kelly my agent at RGM, and the wonderful QUT academics who have supported this entire project, especially Dr Caroline Heim, and Associate Professor Sandra Gattenhof.

A special thank you to my siblings David and Clare Miller.

And to my friends and mates, you have helped this play be written through conversations,

often lengthy, I have had with you about all things connected to the human condition; you all continue to inspire me, each of you in your own special way. I thank you so very much for being in my life:

The 'Lisas'—Hunt and Pears, Sam Mostyn, Simeon Beckett, Lotte Beckett, Simon Lake, Maria Hunter.

Caleb Lewis for yet more amazing dramaturgy and friendship.

Hilary Bonney, Karen O'Connell, Rochelle Zurnamer, Nicole Abadee, Heather Mitchell, Helen Angwin, Lisa Cahill, John Buckley, Francesca Smith, Celia Ireland, Tim Jones, Jane Stewart, Katie Pollock, Catherine Roberts, Sue Quill, Andrew Post, Rick Goldberg, Suzie Sharp, Maria Kallas, Toby Handfield, Janine Perlman, Bain Stewart. The Godchildren: Lottie Hampson, Saskia and Xan Fraser, Balthazar Willoughby, Nat Fiennes, Charlotte Buckley, Hannah & Audrey Bonney-Gibson, Sayuri Sato, Ethan Miller, Tom Post (and Max Post almost), Bobby Fray and Lotte Beckett.

And lastly, thank you to the amazing, yet always modest, Professor Sir Andrew Wiles of Oxford University for cracking Fermat's Last Theorem.

CO-CREATOR NOTES

This first production of The Mathematics of Longing is a co-production between theatre companies and uses an entirely different form of development. Three co-creators created the work rather than a single director. Together with the ensemble of performers this was a truly collaborative production, where much of the floor work was devised with everyone, and the three main creators, with our differing skillsets, refining the production. Todd MacDonald is both a performer and a co-creator bringing his directorial skillset into the room; Gavin Webber is both a performer and co-creator bringing his choreographic skillset into the room; and Suzie Miller is the playwright and co-creator bringing a text-based skillset into the room. Although we each had separate perspectives, we also informed and commented, sparked ideas and contributed to each other element of the creation.

Each of us was delighted to work together. We have been inspired by each other's talents and perspectives and have also created a unique language with which to 'speak' about Mathematics. This was no easy task, but together with all the talented performers and artists involved, the production has ignited a company of artists who have learnt to discover the possibilities in uncertainty.

FROM SUZIE MILLER:

Uncertainty is not something that closes things or people down but opens them up. The script is structured into Events for a number of reasons: Firstly, so that it allows practitioners to consider the script as a tool which is flexible in its interpretation; Secondly, so that it also allows us to play with time, which we explored in the work because an inherent part of physics is the concept of The Uncertainty Principle which itself underpins the very world we created in this play; and Thirdly, because in science we often talk about 'events'. And if we spin that back into the world of people and consider that life is truly a series of events then this play aims to somehow find a way through that.

We were not looking for cause and effect in the usual theatrical style but instead considering, if you will, that time is not linear but multi-dimensional and so within that thing we call time, each of us as tiny human beings can perhaps sow a seed, an action, that might collide with other actions in the non-linear sense—within this space we call time—and in doing so have a different effect

on the whole.

And in that manner, in this strange theatrical/mathematical world, we can embrace the notion that:

If Uncertainty = possibility = hope = longing

And

Uncertainty = time

And

Time = space

Then somewhere out there, in the mind of the artist, in the minds of us all, in the complex and paradoxical rules of space and time, we can consider in our production that perhaps:

Longing/hope = space = time

With longing being something we never reach but are always in the process of reaching for. Then this thing we call our 'life', our lives, our experience, our actions and the seeds we scatter, are always bound up with space and time.



FROM GAVIN WEBBER:

In theatre, movement is no different to text, in that it also speaks of human experience and behaviour. The method of communication may be different though, and the possibilities certainly are. As a species we told stories through dance and music before we spoke words and it's still where we dream and communicate to a part of us beyond cognition and consciousness. The stories we tell are those that swim deep. This doesn't mean we are not also interested in words. The more ways we can communicate, the better. The richer our stories. The clearer our ideas. We want to collaborate with different forms and different artists from other disciplines because it challenges our assumptions and makes our shows better. The Farm are invested in these processes because they produce rich, detailed productions, sparked from the many minds and methods of its collaborators.



FROM TODD MACDONALD:

I love the leap of faith in the making of a new work. One of the most exciting aspects of this process is the meeting of like minds to hive together and create something completely unexpected or new. *The Mathematics of Longing* has been developing over a few years with Suzie Miller at La Boite and we have never fully understood or laboured the project with an expectation of what it will ultimately be. Once we brought Gavin and The Farm into the equation the work expanded and deepened, and again with Ross Manning's designs, Ben Ely's sound and the rest of the cast of creatives' and stage management's ideas and contributions all playing a part in the formation of what ultimately became the production. Beyond a single script or directorial vision, or choreographic framework—the production is responsive, alive and changing, and truly the result of a collective effort.



KATE HARMAN





GAVIN WEBBER

NGOC PHAN





KATE HARMAN

Performer and Co-Creator

Kate Harman is a dancer, performer, choreographer and collaborator. Her early performance career was spent with Dancenorth Australia and then later PVCtanz in Germany. Both companies have played a part in nurturing her creative voice. Since 2013 Kate has been a core artist with The Farm and is Artistic Director of The Farm's Greenhouse youth ensemble, who have performed with Branch Nebula, Circa and in The Farm's latest work *The Ninth Wave*. She has worked collaboratively with The Farm on many projects including *Cockfight*, which toured through the UK, Chile and Australia in 2017 and was nominated for two Helpmann Awards in 2016. She is also creating *Depthless* in collaboration with musician Ben Ely, which premiered in Supercell Festival of Contemporary Dance in February 2017. Kate collaborated on *The Ninth Wave* and *TIDE* as part of Bleach* Festival and Festival 2018, The Arts and Culture Program for the Gold Coast 2018 Commonwealth Games. She also works with Ochre Dance Company in Perth and continues to explore her own fascinations through workshops, improvisation and her work with children and community.



TODD MACDONALD

Performer and Co-Creator

Artistic Director and CEO of La Boite Theatre Company, Todd completed acting training at NIDA in 1994 and has worked extensively across the theatre, film, television and voice-over industries. Todd was the Artistic Associate at QTC from 2011-2014 and has worked as associate producer and company member with David Pledgers' company NYID, touring internationally. In 1999 he co-founded the award winning venue and production company The Store Room Theatre in Melbourne. He maintains a performance practice as a director, deviser and performer. Theatre credits include: *Uncle Vanya* (Performer-La Mama 2018), *Hotelling* (Performer-Bleach 2017), *Blackrock* (Dir-La Boite 2017), *The Village* (Dir-La Boite 2017-2018), *The Tragedy of King Richard III* by Marcel Dorney & Daniel Evans (Performer-La Boite 2016), *A Streetcar Named Desire* (Dir-La Boite 2016), *Prize Fighter* by Future Fidel (Dir-La Boite/Brisbane Festival 2015), *Medea* adapted by Suzie Miller (Dir-La Boite 2015), *Kelly* by Matthew Ryan (Dir-QTC 2012/15), *The Mountaintop* (Dir-QTC 2014), *The C Word* by David Burton and Claire Christian (Dir-Metro Arts 2014), *The Button Event* devised with Bagryana Popov (Performer-QTC 2014), *Venus in Fur* (Performer-QTC 2013), *Bare Witness* (Performer- La Mama National Tour 2012), *Progress and Melancholy* (Performer-fortyfivedownsatirs 2009), *Blowback*, *Training Squad* and *Strangeland* by David Pledger (Performer-NYID 2006, 1996, 2008).



NGOC PHAN

Performer and Co-Creator

Ngoc is an actor and playwright. Her theatre credits include *A Streetcar Named Desire*, *The Village* (La Boite); *Splendour* (Now Look Here); *Dolores* (Anywhere Festival) *The Motion of Light in Water* and *After all this* (Elbow Room); *Hedonism's Second Album* (La Boite indie); *Speaking in Tongues* (Antix productions) and *Sadako and the Thousand Paper Cranes* (Canute productions). Her screen

credits include *Australia Day* (Hoodlum/Foxtel); *Freudian Slip* web series (Broken Head Productions) QLD Government Road Safety Speeding Commercial (Two little Indians); *Pawno* (Toothless pictures); *Schapelle* (Fremantle Media); *At World's End* (New Holland Pictures); *Sea Patrol* (Nine Network); *Terra Nova* and *Secrets and Lies* (Network Ten) and the AFI award-winning film *The Black Balloon*. She was an Artist-in-Residence at La Boite Theatre Company in 2016 and continues that position in 2018. She was one of the participants in the Lotus First Draft Program supported by Playwriting Australia and Contemporary Asian Australian Performance (CAAP). Ngoc graduated from the WAAPA Acting Program.



MERLYNN TONG

Performer and Co-Creator

Merlynn Tong is a Chinese-Singaporean actor and playwright. Some of her recent performances include *Lost Lending Library* (Circa and Imaginary Theatre), *Top of the Lake* (2017, BBC & Sundance Films, Jane Campion), *Hotelling* (2017, Bleached Arts), *Bitch: Origin of the Female Species* (2017, Brisbane Festival), *Blue Bones* (2017, Playlab & Brisbane Powerhouse), *Viral* (2016, Shock Therapy

Productions, Gold Coast Arts Centre), *Straight White Men* (2016, La Boite Theatre), *Ma Ma Ma Mad* (2015, Brisbane Powerhouse), *The Theory of Everything* (2015, Brisbane Festival), *The Wizards from Oz* (2015, Taiwan, Taoyuan International Children's Festival) and *Hot Brown Honey* (2015, Judith Wright Centre). As a playwright, she has recently published two of her one-woman shows, *Ma Ma Ma Mad* (2015), the true story of her mother's suicide and *Blue Bones* (2017), a semi-autobiography of teenage romance as it blossoms then warps in heat of bustling Singapore. Merlynn is currently writing *Good Grief: Modern Myths*, a new play for Queensland Theatre's The Scene Project.



GAVIN WEBBER

Performer and Co-Creator

Gavin Webber started dancing late after many lost years spent hitch-hiking, skiing, writing, camping and studying. Eventually he decided to start making art instead and joined Meryl Takard's Australian Dance Theatre and following that Belgian company Ultima Vez. Throughout his career Gavin has worked between Australia and Europe and was Artistic Director of Dancenorth from 2005 to 2009. He took the

company from regional Australia to national and international touring and then left for Europe once again to join PVCtanz in Germany. His present role is as co-Artistic Director of The Farm. With The Farm, Gavin has collaboratively created works such as *Cockfight*, *Frank Enstein*, *The Crossing*, *The Ninth Wave* and *TIDE*. In 2017 he was awarded the Sidney Myer Individual Performing Arts Award. He still writes, camps and studies but the hitchhiking and skiing is over for the time being at least.



SUZIE MILLER

Playwright and Co-Creator

Suzie Miller is a multi-award winning playwright who lives and works between Australia and the UK. She has had over 40 works produced to critical acclaim in theatres and festivals around the world including Australia (Sydney, Melbourne, Brisbane, Perth), UK, Ireland, Canada, London and New York. Other works include an opera libretto and film and TV screenplays. Miller has been professionally in-residence or formally attached to various theatre companies including: Ex Machina Quebec with Robert Lepage (2012), National Theatre in London (2011 and 2009), National Theatre of Scotland (2013), Griffin Theatre Sydney (2012), Ransom Theatre in Ireland (2009), Theatre Gargantua Toronto (2013), and La Boite Theatre Brisbane (2016). Miller spent two years mentored by renowned American playwright Edward Albee. Amongst other awards Miller has won: the 2008 National Kit Denton Fellowship for writing with courage; 2016 Winner of the WA Premier's award for drama; AWGIE award in 2013; Best New Play — Irish Times 2012; New York Fringe Festival 'Overall Excellence Award for Outstanding Playwriting'. She has received a prestigious Australia Council Fellowship and various grants to write for theatre and film. Miller is currently working on international theatre works with various companies; and on film projects with LA-based production companies. In Australia she lives and writes in beautiful Burleigh Heads Qld, and in inner-city Sydney. In London she is based in Notting Hill.



ROSS MANNING

Set Designer

Ross lives and works in Brisbane. He is primarily known as a kinetic artist who explores light, physics, sound and the elements. In 2017, the Institute of Modern Art (Brisbane) presented a survey exhibition of Manning's work, which will tour to 10 venues across Australia between 2018-20. His work has been included in the 2016 Shanghai Biennale and the 2014 Biennale of Sydney. Manning has received major commissions from the Institute of Modern Art (Brisbane, 2015), Len Lye Centre | Govett- Brewster Gallery (New Zealand, 2016), and the Museum of Modern and Contemporary Art (Seoul, South Korea, 2016). www.milanigallery.com.au/artist/ross-manning, rossmanning.com/



ANTHONY SPINAZE

Costume Designer

Anthony Spinaze is a Brisbane-based set and costume designer and artist. He studied design at NIDA, where he was the recipient of the William Fletcher Foundation award for emerging artists. Before studying at NIDA Anthony completed a Bachelor of Fine Arts (Technical Production) at QUT. In 2016 Anthony was the resident Designer at Queensland Theatre, where he designed several shows for

the 2016/2017 season. Previous credits include, as Designer: La Boite Theatre: *Blackrock*; Queensland Theatre: *St. Mary's in Exile*, *Riley Valentine and the Occupation of Fort Svalbard*, *Love & Information*, *Switzerland*, *Constellations*; Jute Theatre/Powerhouse: *Joh For PM*; Matt Ward Productions/Powerhouse: *Rent*; NIDA: *Spring Awakening*, *Capricornia*, *The Portrait of Dorian Gray*. As Costume Designer: NIDA: *Not Who I Was*; Brevity Theatre: *Vampire Lesbians of Sodom*, *Space Cats*. As Design Assistant: Opera Australia: *Aida*; Queensland Theatre: *Much Ado About Nothing*, *Romeo and Juliet*. Film: As Designer: *TRIPLE J*: Loose Change's *Grown Up*. As Costume Designer: AFTAS: *An Easy Death*. As Costume Assistant: ABC: *Riot*. Awards: Matilda Awards 2016—Best Set Design (nominated) *Switzerland*; Matilda Awards 2017—Best Costume Design (nominated) *Joh For PM* and *Rent*; APDG Awards 2016—Best Emerging Artist (nominated); 2015 William Fletcher Foundation Award for Emerging Artists.



BEN ELY

Composer and Sound Designer

Ben Ely is a founding member of the Aria award-winning band Regurgitator and worked on many other projects including film and TV, dance, circus and theatre, receiving an AFI and Australian Screen Film award for his work on the feature film *Somersault*. In recent years he has been a member of the Gold Coast based Dance

company known as The Farm working on shows such as *TIDE*, *The Ninth Wave* and a show collaborating with Kate Harman called *Depthless*. His career spans 20 plus years working as a music producer, live performer and visual artist.



BEN HUGHES

Lighting Designer

Ben is a lighting designer across theatre, dance and opera. He is also Associate Artistic Director of The Danger Ensemble. For La Boite productions include *A Streetcar Named Desire*, *Snow White* (with Opera Queensland), *Samson* (with Belvoir), *Così*, *A Doll's House*. Other credits include productions with Queensland

Theatre, Sydney Theatre Company, Melbourne Theatre Company, State Theatre Company of South Australia, Malthouse Theatre, Opera Queensland, Queensland Ballet, Sydney Festival, Brisbane Festival, Expressions Dance Company, Collusion, The Danger Ensemble, Hothouse Theatre, The Nest Ensemble, Zen Zen Zo Physical Theatre, JUTE Theatre, Stella Electrika, Queensland Performing Arts Centre, Queensland University of Technology, Phluxus2 Dance Collective, Gold Coast Arts Centre, Woodford Folk Festival and Kooemba Jdarra. Ben lectures in lighting design at Queensland University of Technology, is a professional member of the Association of Lighting Designers, and holds accredited membership of the Australian Production Design Guild.



YANNI DUBLER

Stage Manager

Yanni is a Brisbane-based freelance stage manager. In his experience he has toured to over 70 theatres through Australia and New Zealand as well as worked for Brisbane's leading arts companies and venues. Most recently, Yanni worked as Stage Manager on the GC2018 Commonwealth Games Opening & Closing Ceremonies (Jack Morton Worldwide). Prior to that, he worked for three years as Company Stage Manager for all of shake & stir theatre co's mainstage touring productions. Yanni's other credits include, as Stage Manager: *Prelude '17* (Queensland Ballet), *The Button Event* (Queensland Theatre Company), *Transient Beauty* (Collusion Music). As touring Company Stage Manager: *Dracula*, *George's Marvellous Medicine*, *Tequila Mockingbird*, *Wuthering Heights*, *Revolting Rhymes & Dirty Beats* (shake & stir theatre co.) As Assistant Stage Manager: *St Mary's in Exile*, *Brisbane*, *Black Diggers* rehearsals, *Boston Marriage*, *Gloria* (Queensland Theatre Company), *Coppelia* (Queensland Ballet). In 2013 Yanni completed a Bachelor of Fine Arts (Technical Production) at QUT. Yanni is also an active contributor to AusStage, with a focus on crediting Queensland technical staff.



PETE SUTHERLAND

Assistant Stage Manager

Pete Sutherland has had a career in stage management that spans over two decades. He has stage managed for most of the significant theatre companies in Australia and he has also worked internationally. Directors Pete has stage managed for include Claire Christian, Todd MacDonald, Kate Cherry, John Bell, Wesley Enoch, Robyn Nevin, Neil Armfield, Michael Gow, Stephen Page, Andrea Moor, Jason Klarwein, Judy Davis, Simon Phillips, Richard Wherrett, Peter Evans, Debbie Allan and Garry McDonald. Some highlights of Pete's career include stage managing John Bell's final show as Artistic Director of the Bell Shakespeare Company *The Tempest*, 2015 and David Page's award winning one-man-show *Page 8* for Bangarra Dance Theatre in 2014.



NGOC PHAN





NGOC PHAN





NGOC PHAN, TODD MACDONALD



ABOUT

THE UNCERTAINTY PRINCIPLE

Led by Artistic Director Suzie Miller, The Uncertainty Principle is a theatre company established in London UK and Sydney Australia. Aiming for a global dialogue, The Uncertainty Principle creations incorporate either movement as language, sitespecific forms, interactive, experiential and engaged immersion culminating in thrilling festival and event theatre—one off small pieces or large scale works—that use bodies, physicality, design, idea generation, visual projection, diversity, music and language in ways that are relevant to contemporary life and speak to a new century theatre audience. Always underpinning any new forms with dynamic and narrative text—we aim to create challenging and relevant work that continues to collaborate with exceptional artists, and other exciting companies.

Artistic Director **Suzie Miller**

ABOUT

THE FARM

Based on the Gold Coast with roots in Berlin, The Farm is an international network of highly respected artists, ranging from choreographers and independent dancers to musicians and designers. The artistic direction of the company is led by Gavin Webber and Grayson Millwood who have been making work together for the past fifteen years. Working out of the Gold Coast but retaining and building on its national and international pedigree, The Farm have now toured to over 15 countries.

The Farm is driven by a desire to connect to anyone, from dance and theatre virgins to aficionados and professionals. Often described as cinematic, their work is based on universal subjects and themes that matter. Finally and perhaps most importantly, The Farm create contemporary performances that transcend expectations of what dance can be and how and where it should be viewed.

THE FARM

Julia Bridger, Kate Harman, Grayson Millwood, Gavin Webber

THE FARM BOARD

Melinda Collie-Holmes, Claudio Kirac, Grayson Millwood, Gavin Webber

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KATE HARMAN, TODD MACDONALD





MERLYNN TONG, SANJA SIMIC, NGOC PHAN, TODD MACDONALD



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