



ONE DAY

IN SEPTEMBER

Book, Music & Lyrics by
Maverick Newman and Kohan van Sambeeck
with contributions by Trudy Dunn & Mackenzie Dunn

DIRECTOR'S NOTE - TRUDY DUNN

As a director, it is a gift to work on a new Australian music theatre work of this complexity and sophistication. This experience has been heightened due to the developmental nature of this recent rehearsal process – and how, in that creative space, I was witness to the abundant generosity and awe-inspiring talents of this cast. Every actor has taken this story and placed their unique lens on the story telling. The imagination coupled with stagecraft and experience that entered our rehearsal space each day resulted in so much joyous exploration. My work became an exciting process of curation.

I do use the word 'experience' with specificity as there is an immersive quality to this storytelling, charged by the energy of the choreography and the visceral impact of hearing the music and the vocals live. You will literally see these characters breathe and sweat right before your eyes. For 'One Day in September' to move forward, we needed to test it against the only true thing that can complete a theatrical work – a spontaneous audience – you. You are the missing piece in this story – you are the piece that will make it complete – by being here you are now inextricably part of this story. And I thank you.

To get this work into this space has taken an army – literally – a team of unwavering workers who all brought selfless service. The respective reaches of the creative team and the crew exceeded all expectation. The respect shown for this work, as well as that demonstrated for each other under a pressure cooker timeframe was immeasurable. My heart is full of admiration. Working with you all has been a humbling experience.

We are all proud of this show. As Australians, we hope you will be, too.



WRITER'S NOTE

When we started working on this piece over five years ago, we felt that there was an urgency with the subject matter. Will this story be relevant in a year? Six months? Next week? And yet here we are, five years later still asking the same question: when will a male AFL player come out? While there has been confirmation that multiple gay players exist, there is no openly gay player - past or present - in the men's AFL. Arguably our most Australian game, AFL is the only major sport in which this is the case. When ex-AFL CEO Gill McLachlan said he understands why a player wouldn't come out, he came under fire for using the word 'burden'. People argued that his use of language was destructive: the narrative shouldn't be that it would be a burden, but a privilege! Could it not be both? It seemed that the conversation roared on without the perspective of the people in which the debate is actually about. This has been the thrill of creating One Day in September. We found we were able to do something that no journalist, spokesperson or documentary could: hear the player's story. The power of theatre and narrative is that we can hopefully bring the humanity of the issue to the forefront and in doing so, speak to something within our collective nature. We soon found that our protagonist's questions were shared by every other character in the show. As Oscar Wilde once said, 'the truth is rarely pure and never simple.' And as Mick Malthouse once said, 'the meek may inherit the earth - but they will never win games of football.'

CAST



SAM THOMPSON
Keanu Gonzalez



JESSE
Yashith Fernando



SOPHIE PARKER
Lorinda May Merrypor



MAYA
Ashleigh Rubenach



NATHAN
Des Flanagan



DAD/COMMENTATOR
Nick Simpson-Deeks

CAST

KAT

Mia Dabkowski-
Chandler



TJ

Joshua Russell

JEN

Olivia
Charalambous



HARRY

Axel Duffy

LIL

Zoe Ioannou



JIMMY

Lachlan Beck

DAN

Catty Hamilton



DAMO

David Duketis

SWING

Lucy Fraser



SWING

Hamish Johnston



PRODUCTION TEAM

DIRECTOR Trudy Dunn

CHOREOGRAPHER Mackenzie Dunn

MUSICAL DIRECTOR Kohan van Sambeeck

STAGE MANAGEMENT Blaze Bryans

COMPANY MANAGEMENT Natasha Noel

PRODUCTION MANAGER Ashleigh Walwyn

DESIGNER Bianca Pardo

SOUND Michael Waters

LIGHTING Tim Bonser

ORCHESTRATIONS Jason Arrow

ASSOC. CHOREOGRAPHER Keanu Gonzalez

HAIR & MAKEUP DESIGN Nick Eynaud

LOGO & GRAPHIC DESIGN Fabian Andrés

PRODUCTION CONSULTANT Adrian Storey

DIRECTING INTERN Noah Gullen

INTIMACY COORDINATOR Kiana Daniele

BAND

PIANO/CONDUCTOR Kohan van Sambeeck

GUITAR Dave Ellis

BASS Anthony Chircop

DRUMS Dave Beck

SONG LIST

ACT ONE

NO. 1 **OPENING: WE ARE THE BEARS**
NO. 2 **HEY GIRL**
NO. 3 **THE GAME I LOVE**
NO. 4 **ONE OF THE GIRLS**
NO. 5 **UNBREAKABLE**
NO. 6 **PERFECT**
NO. 7 **WHEN THE SIREN SOUNDS**
NO. 8 **OKAY, FINE**
NO. 9 **THE BOUNDARY**
NO. 10 **LOOK AT YOU**
NO. 11 **SEPTEMBER**
NO. 12 **THE BOUNDARY (REPRISE)**
NO. 13 **PROMENADE**

SAM & COMPANY
COMPANY
SAM
SOPHIE & PARTNERS
SAM & PLAYERS
COMPANY
JESSE
PARTNERS & PLAYERS
SAM
SOPHIE
COMPANY
SAM
COMPANY



ACT TWO

NO. 14 **BETTER THAN THIS**
NO. 15 **WHITE LINE FEVER**
NO. 16 **MORE OF A MAN**
NO. 17 **WHAT HAPPENS NOW**
NO. 18 **OKAY, FINE (REPRISE)**
NO. 19 **WHEN THE SIREN SOUNDS (REPRISE)**
NO. 20 **SOMEBODY ELSE**
NO. 21 **ONE DAY**
NO. 22 **THE GRAND FINAL**

COMMENTATOR & COMPANY
SAM
JESSE
MAYA & NATHAN
PARTNERS & PLAYERS
JESSE
SOPHIE
COMPANY
COMPANY





DEVELOPMENT HISTORY

The creation One Day in September began like all musicals begin, with a conversation at a party. Why weren't there more Australian musicals? Original ones? Not Australian movies that would sell well when adapted into a stage musical. But Australian stories about Australian people and culture. After admiring each other's work from afar Maverick Newman and Kohan van Sambeek set out to work together. What if we wrote a musical about arguably the most Australian pastime — AFL. And what if it sounded Australian, but not in that cartoon-ish ocker way, but in a way that feels modern and fresh and real. A musical that put Melbourne onstage. The Melbourne we all live in today.

And so we began writing on the 22nd September 2019. We were onto something. There was an energy to the songs we were writing, a pulse to the narrative (even though we didn't have it, and in many ways are still finding it). We wrote as much as we could for the rest of 2019, but we started to find it difficult to make time. If only we had more time. And then the pandemic hit. Although the negative impacts of the pandemic are still felt, this show emblematic of the silver-lining of that time.

We had two years of pretty amazing writing time.

We squeezed in readings and mini-workshops in the few moments of reprise the city got from it's strict lockdowns and then by mid 2021 we felt we had a full show, nearly. So we did our first official staging. We cast a full company of actors, and for two weeks, developed and 'put-up' the show. It was extremely affirming.

The following two years consisted of more readings and workshops, a choreography development week, a million and four re-writes, many cut songs, many new songs, characters changing, morphing, defining. We continued to find the show. And then in after a reading in June of 2024 we knew we were the closest we had been. We were ready to do a mini season of shows to the public. And here we are about to learn a whole new raft of things about our beast of a musical. And hopefully this can take us to the next stage of sharing this story with the world.





SUPPORT

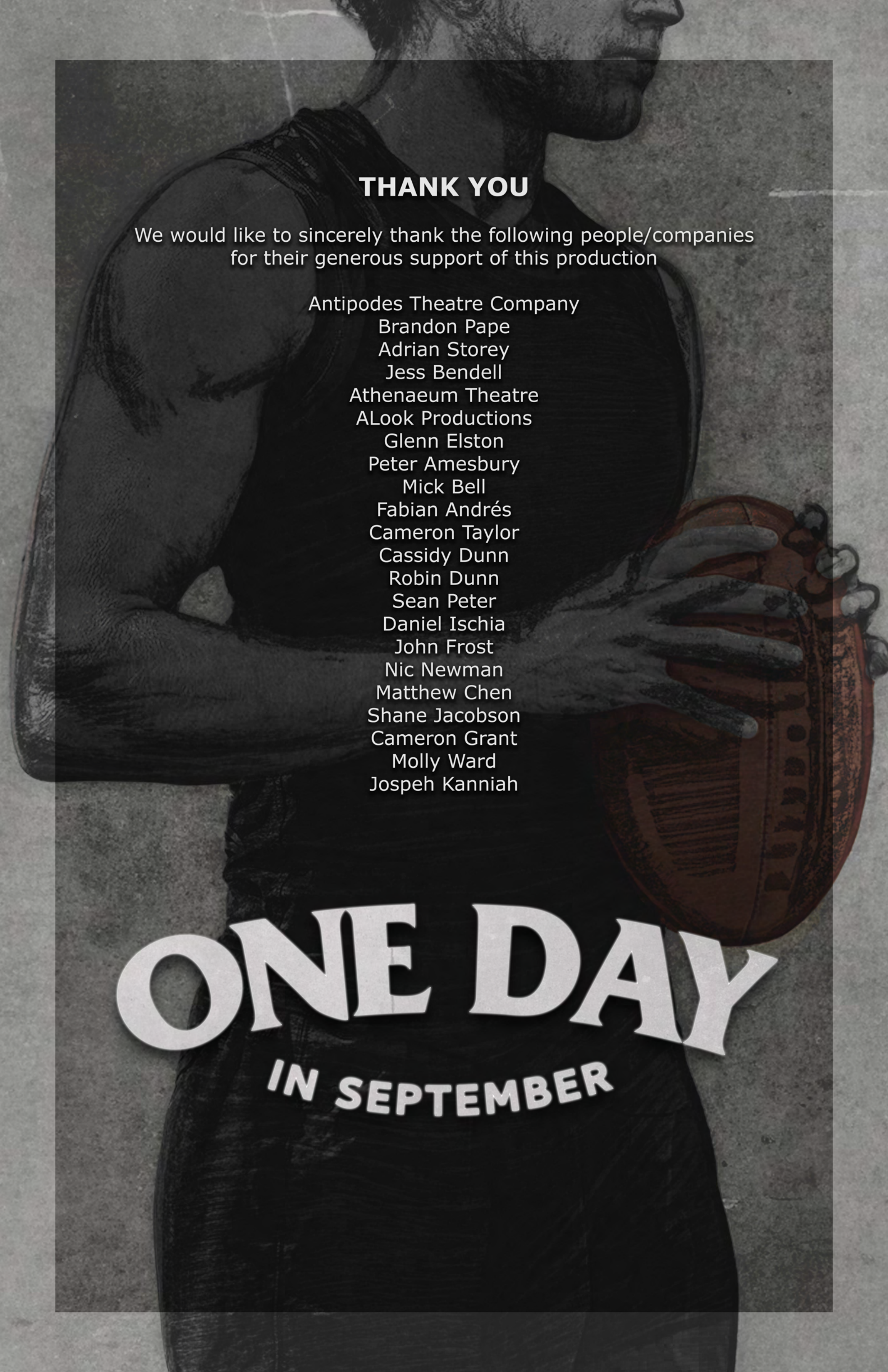
This production is hopefully a stepping stone to a more expansive, elevated production with a wider reach. The journey to that place is long. And expensive. Things like further workshops, a cast album, future productions all help to birth anew original musical.

If you would like to support this exciting new musical further, you can make a donation to the Perryman Theatre Co via the details below, or for more serious enquiries, please get in touch via management.odis@gmail.com

Perryman Theatre Co. Pty Ltd.
BSB 067-873
ACCT. 1333 0344

Creating a new musical is hard, creating a new musical in Australia is near impossible. We don't have the infrastructure that somewhere like New York has to foster the creation of new musicals. They invest in new musicals because it's integral to their culture.

Musicals are one of our major forms of storytelling, so why should we go without a rich culture of musical theatre here in Australia? If we want a enriching and vibrant city, we need artists creating art without the pressures of the market. The Greeks were subsidized, Shakespeare was subsidised.



THANK YOU

We would like to sincerely thank the following people/companies
for their generous support of this production

Antipodes Theatre Company

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Athenaeum Theatre

ALook Productions

Glenn Elston

Peter Amesbury

Mick Bell

Fabian Andrés

Cameron Taylor

Cassidy Dunn

Robin Dunn

Sean Peter

Daniel Ischia

John Frost

Nic Newman

Matthew Chen

Shane Jacobson

Cameron Grant

Molly Ward

Jospeh Kanniah

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