

WITH THEATRE WORKS

doppelgangster (UK/AUS) The Anarchy (1138-53) Doppelgangster (UK/AUS) The Anarchy (1138-53)

THERE WAS NOTHING BUT DISTURBANCE AND WICKEDNESS AND ROBBERY



# THE ANARCHY (1138-53)

by doppelgangster

3 - 13 SEP | THEATRE WORKS

📍 theatre works, 14 acland street, st kilda





Theatre Works and Doppelgangster respectfully acknowledge First People's sovereignty and recognise the continuing connection to lands, waters and storytelling by Traditional Custodians of Country throughout Australia.

We pay our respects to the many clans and language groups in Victoria, to their elders past and present, and acknowledge the strength and resilience of all Aboriginal peoples.

Always was, always will be Aboriginal land.

# ABOUT THEATRE WORKS

Theatre Works is an artist-first organisation and we exist to support emerging, established, local and national artists as they achieve their vision on stage with as little compromise as possible. We encourage risk-taking and live for new ideas.

## MISSION

Theatre Works fills a vital niche in the Australian cultural landscape as an artistic home and destination for the ambitious, the new and the eminent.

## VISION

To be the Australian epicentre of independent theatre and independent theatre makers by investing in, empowering and supporting artists of all experience, identity, background and aspiration to make ambitious works that reflect, redefine or reimagine contemporary Australia and contemporary Australian theatrical practice.

## VALUES

### ARTIST OVER ART

We believe in creating safe opportunities and environments for artistic and professional development in pursuit of individual artists and companies' own definitions of success.

### EMPOWERING RISK

We believe that the future is defined by those who challenge the status quo. As such we partner with companies and artists that push the boundaries of content, form or scale.

### CREATIVE FREEDOM

We get out of the artists' way.

### SUSTAINABLE PRACTICE

We value the longevity of our organisation, partnering artists and their careers, our planet and our art form. We prioritise the mental and fiscal health of our organisation and partnering artists.

### DIVERSITY AND ANTIRACISM

We believe in a theatre and a theatre sector that is a true representation of the diverse world in which we live. We actively seek to create opportunities and pathways for marginalised communities.

## THE TEAM

**DIANNE TOULSON** (she/her) Executive Director / Creative Producer

**ADAM GARDNER** (he/him) Marketing / Graphic Design / Box Office Manager

**JADE HIBBERT** (she/her) Company Producer

**RIVER STEVENS** (he/him) Front of House Co-Ordinator

**JOSHUA FERNANDEZ** Venue Operations Assistant

**CHRIS PATRICK HANSEN** Marketing and Producing Assistant

**ANNE HENDERSON** (she/her) Finance Administrator

# THE ANARCHY [1138-53]

DOPPELGÄNGSTER

## CREDITS

### LEAD ARTISTS

Tobias Manderson-Galvin  
Kerith Manderson-Galvin

### COLLABORATORS

#### Music

Pat Fielding

#### Textile Art

Chelsea Hickman

### Dramaturgical Collaborator/Recorded Text

Dr Tom Payne

### Stage Management

Millie Shanks

### Text, Scenography, Costume, Lighting, & Sound Design

The Manderson-Galvins

### Additional Set Construction and Costume Alteration

Chelsea Hickman

### Black & White Set Paintings

Tobias Manderson-Galvin

### Understudy to Kerith & Tobias

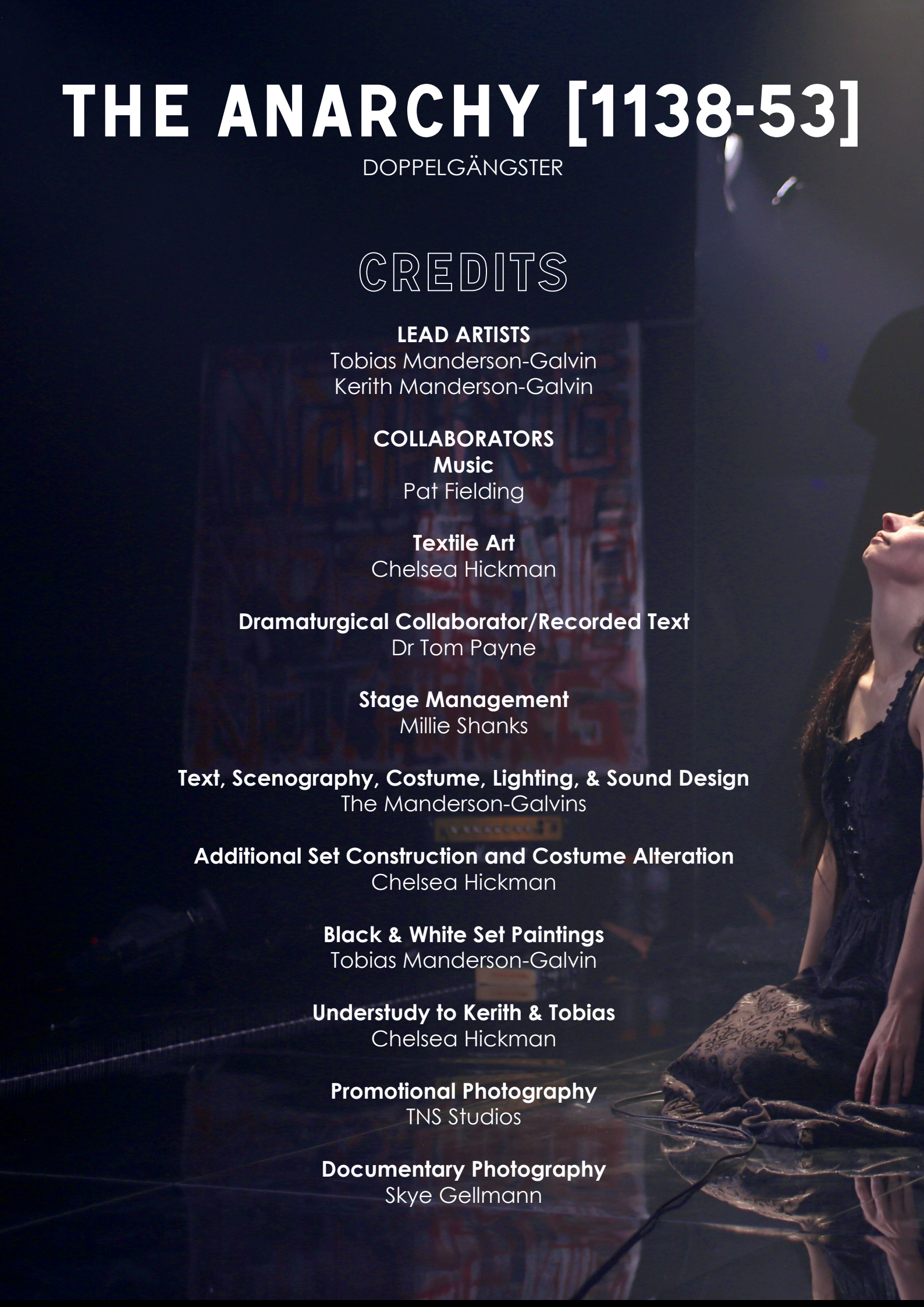
Chelsea Hickman

### Promotional Photography

TNS Studios

### Documentary Photography

Skye Gellmann



# SONGS

## **HARD TIMES OF OLD ENGELAND (Original 18th Century)**

Instrumentation and Arrangement by Pat Fielding

Lyrics by Tobias Manderson-Galvin & Kerith Manderson-Galvin

## **SMART/MONEY**

by Pat Fielding & Tobias Manderson-Galvin

Instrumentation and Arrangement by Pat Fielding

Lyrics by Tobias Manderson-Galvin

## **WAR AND OTHER DANCES**

by Pat Fielding w Tobias Manderson-Galvin

**TAVERN, MIDNIGHT FOREST, 1980S DREAD, GRAVEYARD (1996 INTERACTIVE NOVEL), THE FOOLISH GNOME PRINCE, THE ROYAL JESTER'S RETIREMENT, COVET OF THE BLACKSMITH, et cetera**

by Pat Fielding

And a half dozen additional tracks without names by Pat Fielding  
and one or two by Tobias Manderson-Galvin

# DRINKS

## **MALUM GRANATUM**

Delinquent Spirits X Darby Dupe

@delinquent.spirits

## **ELDERFLOWER ELIXIR**

Darby Dupe X Doppelgangster

## **WORMWOOD TEA**

Imported secretly by Doppelgangster

# THE ANARCHY [1138-53]

DOPPELGÄNGSTER

2 hr 15 mins, no interval

The Anarchy (1138-53) is part one of a trilogy.

This production opened at Theatre Works, St Kilda on 5 September 2025;  
having premiered at KXT On Broadway, Ultimo Sydney, in May 2025, in  
partnership with bAKEHOUSE Theatre.

This production is supported by petty theft.

No cats were harmed in the making of The Anarchy (1138-53).



## FOLLOW THE COMPANY

doppelgangster.com  
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tobiasmandersongalvin.com  
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@unofficialkerithfanclub

@pat\_ef  
@forcefeeder

drtompayne.com  
@doctortompayne

A person with extensive tattoos, including a large skull on their head and various designs on their arms and torso, is shown in a dark environment. They are wearing a dark top and a metallic belt. A horizontal bar of bright, blue-white lights is positioned in front of them, creating a strong reflection on the surface they are standing on. The overall mood is dramatic and moody.

# THANKS YOU

Darby Dupe  
Aquilla Sorensen & Sarah Fitzgerald  
Emily Storey  
Laudha  
Suzane & John of KXT & bAKEHOUSE  
Emily + Charlie of KXT  
Sandra Fiona Long  
Henry  
Linda  
Pat Galvin & Lenore Manderson

# PROGRAMME NOTE

**DR TOM PAYNE,**

**CO-DIRECTOR OF DOPPELGANGSTER**

Paris, 2015. COP21. A city under emergency. The Bataclan a few weeks before. The weight of grief on every corner. Riot police on every street. Protest forbidden, yet resistance everywhere, improvised, insistent. Doppelgangster began there. The principle was never complex: we make the show here, today, with what is to hand, and we mount it tonight, in full, with urgency. That principle has carried through.

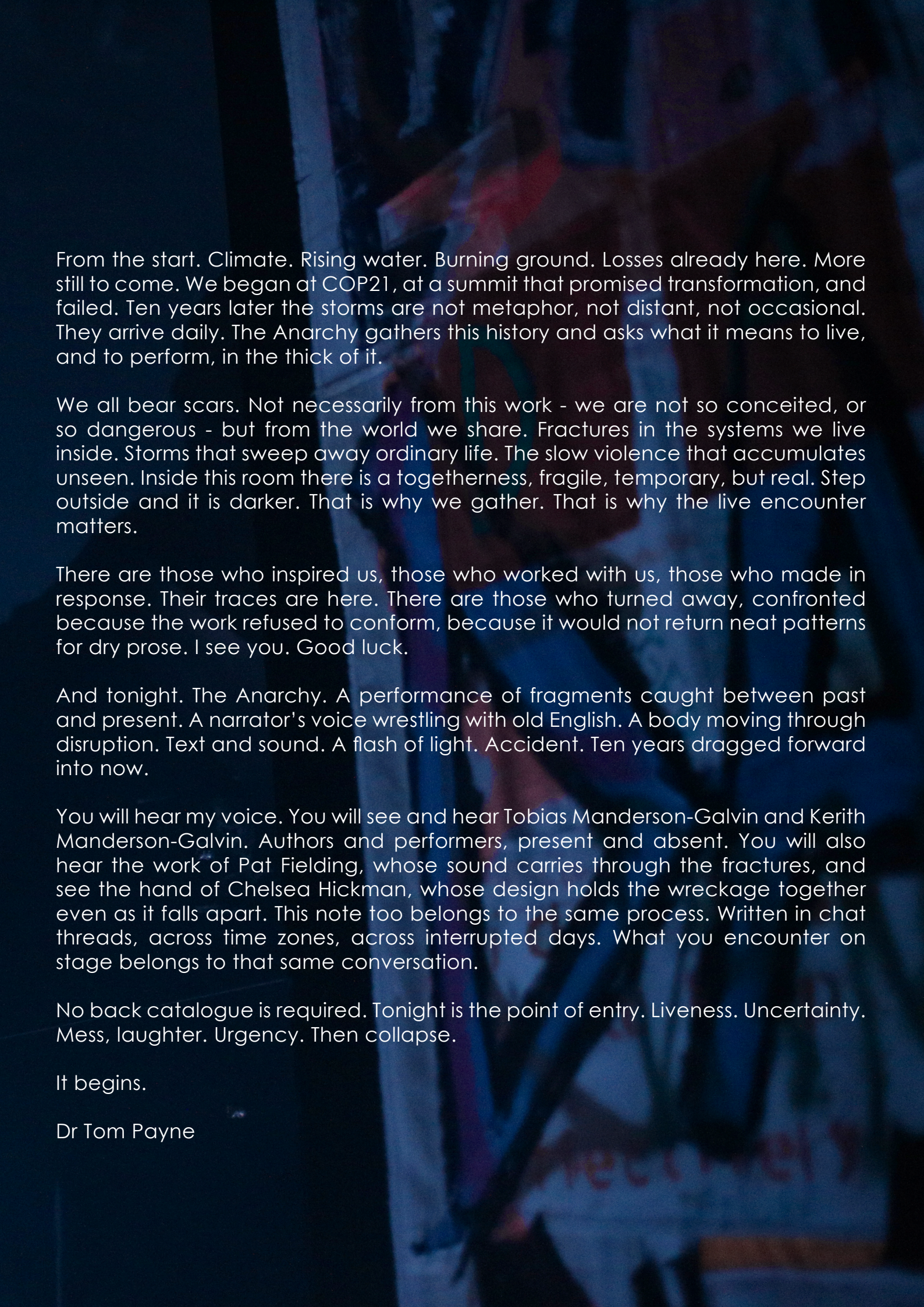
The work has been quick, makeshift, provisional, scavenged. Scrap material cut together, headlines twisted into slapstick, laughter arriving in the middle of collapse. Work carried on laptops, sometimes rehearsed, sometimes not rehearsed at all, built in rehearsal rooms or in borrowed spaces or in no space at all. Sometimes it held. Often it did not. People walking out. People staying. Ovarations for shows that seemed to collapse in front of them. Ovarations for shows rehearsed until the floor gave way. The difference was not always visible. That has always been the wager.

Theatre must give back what has been stripped away. Liveness. Risk. The possibility of failure in front of us, not hidden, not resolved elsewhere, but here, with you.

Melbourne and Sydney, Sheffield and Cardiff, Athens, Paris, Singapore: ten years of drift and scatter. Work staged in theatres, in forests, in basements, in nightclubs, in protest camps, in community halls. We arrived. We made something. Sometimes invited. Not always.

And there were moments of fracture. People overcome, leaving in silence, returning later to apologise. Reviewers less apologetic. Spitting in print. Spitting online. Spitting wherever they could. The room unsettled. The page unsettled. On stage with Tobias I kept to the track, he pulled away. Once he broke his nose on the edge of a shipping container. That was real. Look close tonight and you might see it still, set in the bone nine years on. Accident and performance, pressing against each other until they became almost indistinguishable. Or maybe they always were.

The work collapses, the work holds. Reviewers wrote: it wasn't very good, but I had a very good time. And that is important. Not the question did you understand, but were you there, did it register, did it leave a mark. The theatre, like sport, has its rules, but it is governed by uncertainty. You do not know if your team will score, you do not know if your team will concede twelve. The edge of that uncertainty is where the brilliance lies. It is brilliant, like phosphorus burning in your palm, ignited by water.



From the start. Climate. Rising water. Burning ground. Losses already here. More still to come. We began at COP21, at a summit that promised transformation, and failed. Ten years later the storms are not metaphor, not distant, not occasional. They arrive daily. The Anarchy gathers this history and asks what it means to live, and to perform, in the thick of it.

We all bear scars. Not necessarily from this work - we are not so conceited, or so dangerous - but from the world we share. Fractures in the systems we live inside. Storms that sweep away ordinary life. The slow violence that accumulates unseen. Inside this room there is a togetherness, fragile, temporary, but real. Step outside and it is darker. That is why we gather. That is why the live encounter matters.

There are those who inspired us, those who worked with us, those who made in response. Their traces are here. There are those who turned away, confronted because the work refused to conform, because it would not return neat patterns for dry prose. I see you. Good luck.

And tonight. The Anarchy. A performance of fragments caught between past and present. A narrator's voice wrestling with old English. A body moving through disruption. Text and sound. A flash of light. Accident. Ten years dragged forward into now.

You will hear my voice. You will see and hear Tobias Manderson-Galvin and Kerith Manderson-Galvin. Authors and performers, present and absent. You will also hear the work of Pat Fielding, whose sound carries through the fractures, and see the hand of Chelsea Hickman, whose design holds the wreckage together even as it falls apart. This note too belongs to the same process. Written in chat threads, across time zones, across interrupted days. What you encounter on stage belongs to that same conversation.

No back catalogue is required. Tonight is the point of entry. Liveness. Uncertainty. Mess, laughter. Urgency. Then collapse.

It begins.

Dr Tom Payne



# DOPPELGÄNGSTER

## (2015-)

Doppelgänger is an international performance collective that thrives on disruption, provocation, and theatrical mischief. We create work that refuses easy answers – interrogating urgent crises of our time: climate breakdown, forced migration, economic disparity, and misinformation. Our performances are as much about difficult questions as nonsense, as much about society as an investigation of spectacle.

Since 2015, we've taken our work from shipping containers and car parks to disused factories and grand palaces – and asking what performance can be and where it can happen. We're equally at home staging intimate encounters and sprawling civic rituals, blending live art, digital technology, and sound into experiences that are troubled, troubling, and alive.

Currently active across the UK and Australia, Doppelgänger is a company-in-residence at Sheffield Hallam University, building on foundations laid with support from National Theatre Wales, Aberystwyth Arts Centre and funded through a patchwork of state, private, and community sources. We don't steal that often.

*"A cultural response to climate change, forced migration, and globalisation."*  
– IETM'S Fresh Perspectives IV: Art for the Planet's Sake

*"Theatrical saboteurs."*  
– The Age

**doppelgangster.com**  
@doppelgangsterdoppelgangster



## 10 YEARS OF DOPPELGÄNGSTER

ESCAPE/THERE IS NO ESCAPE, 2025-  
THE ANARCHY (1138-53), 2025  
A SOUND LIKE THUNDER, 2025  
EVERYTHING MIGHT GO, 2024  
DOPPELGANGSTER'S ATLANTIS, 2022  
COLD WAR, 2019-20  
EVERYBODY LOSES, 2017-19  
DOPPELGANGSTER'S TITANIC, 2015-16  
PUNTILA/MATTI, 2017  
THE ETERNITY OF THE WORLD, 2017  
CHOK ME, 2019  
TREEFXXERS, 2018  
RADIO PLAGUE, 2020  
BAD REPUTATION, 2020  
HOT!HOT!HOT! FESTIVAL, 2016  
BABY, 2016  
A DEATH SENTENCE, 2017  
WAKE ME WHEN IT'S OVER, 2017  
THE NATURAL DISASTER, 2018  
MARIE ROGET, 2016-17  
DISINFORMATION BOOTH, 2016  
OXYGEN SUPPORT, 2015  
THE 11TH HOUR, 2015  
DOPPELGANGSTER (DEAD), 2015  
SPECIAL TREATMENT, 2015

# KERITH MANDERSON-GALVIN (1986-2025)



Kerith Manderson-Galvin is a Queer Femme non-binary artist who creates unconventional works of theatre and performance art. Their work explores Queer femininity and radically soft performance that plays with time, reality and feelings. The performances can be gentle, fragile, wild, emotional, intimate and unruly. They have performed across So-Called Australia in big and small theatres, galleries, queer and kink club nights, outside in site-responsive performances, and in arts and music festivals including at RISING, RCC, Performance Space/PACT, PICA, Dark Mofo, Art Gallery of NSW, Festival of Australian Queer Theatre et al. Kerith recently presented at the Annual Critical Femininities Conference (York University, CA) and was published in SW Anthology "I want it I need it I make it". Major works include solo shows: Perpetual Horror, Being Dead (Don Quixote). Shows made with pals include: To Die Will Be Awful, Nobody Special, The Eternity of the World, 186,000, THIS..

[unofficialkerithfanclub.com](http://unofficialkerithfanclub.com)  
[@unofficialkerithfanclub](https://twitter.com/unofficialkerithfanclub)

# TOBIAS MANDERSON-GALVIN (1984-2025)



Tobias is Co-Director of Doppelgangster; was co-founder of MKA (2010-2024) and of hauntological performance project The Midnight Horrors. His work has been presented across the UK, Europe, and Australia.

## **Tobias Manderson-Galvin: A Career in the Arts**

- the role of Young Wolf for Queensland Ballet's Sleeping Beauty, age 11 (1996)
- woke up on an operating theatre table, said 'i'm ready for my close up, Mister-' and swore like a sailor, age 12 (1997)
- given terrorist ranking by Australian Federal Police in response to satirical performance poetry (2004)
- Doppelgangster's first tour: COP21, inc. clandestine protest performance for COP Expo at Paris' Grand Palais (2015)
- repeatedly performing Nobody Special (full length show for one audient at a time) with sibling Kerith, in KXT's reclaimed bank vault, Ultimo (2023)
- intermittent touring of 'Dawn Chorus/Dusk Chorus' a bird walk with no educational value or often birds (2023-2025)
- fired from Victorian Public Service due to being assessed as a 'public figure' with 'political activities' (2024)
- When Doppelgangster first formed Tobias had accepted an Australia Council of the Arts grant to go to clown school in France, but instead went to Wales to start Doppelgangster (2015)

Tobias is: "Embarrassing, abhorrent, and dangerous" - Herald Sun  
[tobiasmandersongalvin.com](http://tobiasmandersongalvin.com) | [@luckytobie](https://twitter.com/luckytobie)

# CHELSEA HICKMAN

(1995-2025)



Chelsea Hickman is a contemporary artist and fashion designer from lutruwita/Tasmania, based in Naarm/Melbourne. Her interdisciplinary practice explores abject consumerism, fashion industry waste, punk-feminism, and the Anthropocene, using found objects and textile waste as primary materials. Her work spans performance, painting, installation, photography, film, textiles, fashion and live art.

She received the Open Category Award at the 2020 Woods Street Youth Art Prize for her textile work *Danger Danger Danger Danger*, and in 2022 was awarded Best in Category – Fashion Design at the Victorian Premier's Design Awards. In 2023, she facilitated workshops at the NGV for the Alexander McQueen: Mind, Mythos, Muse exhibition program. She appeared in *To Die Will Be Awful* at Theatre Works, 2024. Her performance work *DEAD STOCK* trialled at Carriageworks for Performance Space in 2023 and in 2025 premiered at MOD. Gallery with support from Adelaide Fringe Fund.

chelseahickman.com  
@fashionchelsea

# DR TOM PAYNE

(1979-2025)



Dr Tom Payne SFHEA, FRSA is Co-Founder of Doppelgangster, Director of Moot Works, and Senior Lecturer and Course Leader at Sheffield Hallam University. He is Environment Champion and Board Director at Forced Entertainment, one of the UK's most influential contemporary performance companies. Tom's work explores ecological performance, civic engagement and higher education, and has been staged in theatres, galleries, community halls and public spaces across the UK, Europe and Australia. He has collaborated with partners including National Theatre Wales, Cape Farewell, and the Yorkshire & Humber Climate Commission, and has co-created over 25 Doppelgangster works interrogating environmental and political systems.

When Doppelgangster formed Tom had just completed his PhD 'Locating National Theatre Wales: A Practice Based Enquiry into the Theatre Map of Wales and Practices of Location' (Aberystwyth University 2010-2015). He'd also played his final gig with The Silver Rocket Club. His post-doctoral research was part of Towards Hydrocitizenship (AHRC, Bath Spa University 2014-17).

He is a Fellow of the Royal Society of the Arts (FRSA), and a Senior Fellow of the Higher Education Academy (SFHEA).

drtompayne.co.uk | @doctortompayne

# PAT FIELDING

AGE UNKNOWN



Pat is a professional Sound Engineer, Musician, and Composer/Arranger. They design for stage, installation, and screen. Their live music projects currently include: The Mundaynes, Great Australian Bank, and solo project Forcefeeder. Pat has previously worked with the artists from this project on: 'To Die Will Be Awfull' (The Midnight Horrors, 2024), 'Everything Might Go' (Doppelgangster, Strange Festival, 2024), 'Dead Stock' (Chelsea Hickman, 2023)', and Doppelgangster's ATLANTIS' (Doppelgangster, 2022).

# MILLIE SHANKS

(2004-2025)



Millie Shanks (She/Her) is Melbourne Based Circus and Theatre Stage Manager. who has completed a Bachelor of Performing Arts in Stage Management and Technical Design at COLLARTS. Millie has had the pleasure of working with many incredible artists and companies such as Steven Mitchell Wright (Ghosts, 2024; Away, 2023), Naomi Edwards (Metamorphosis, 2024), Circus Oz (Cabaret Vertigo, 2024), Darling and Daring Productions (2024-2025) and many more. One of Millie's standout moments through her career was a stage management internship with Gluttony at Adelaide Fringe, 2025. Millie has a passion to master the art of Stage Managing with compassion, to find the balance of maintaining the room, and holding space for everyone to feel heard and as an equal.

@millieismediocre







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# DRAW TWO

by meg mcdonald

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