



AN OSCAR WILDE'S  
IDEAL HUSBAND

MTC MELBOURNE  
THEATRE  
COMPANY

# Welcome



Winter is well and truly upon us and with the days shorter and colder, our magnificent revival of *An Ideal Husband* is the perfect antidote. Directed by MTC Associate Director Dean Bryant, we are transported to high society England through Oscar Wilde's eloquence and sharp wit, wonderfully performed by this brilliant cast.

One of Wilde's greatest works, *An Ideal Husband* is a comedic tale embroiled in blackmail, political corruption and the blurring of public and private lives that will draw you in with intrigue for a wonderful night of theatre.

With the City of Melbourne's Southbank Boulevard redevelopment underway, there will be delays and disruptions to your journey to the theatre over the next few months, including the closure of Southbank Boulevard between St Kilda Rd and Sturt St from mid-July to early-October. Pedestrian and tram access will still be possible but we recommend allowing extra time to get to the theatre during this time and using public transport where possible.

We will keep you informed of the works and interruptions to traffic, parking and access throughout the process so please make sure we have your email address to ensure you receive these important updates. You can review your contact information online or call our Box Office for assistance on 03 8688 0800.

But for now, enjoy the show.

Brett Sheehy AO  
Artistic Director

Virginia Lovett  
Executive Director

Melbourne Theatre Company acknowledges the Yalukit Willam Peoples of the Boon Wurrung, the Traditional Owners of the land on which Southbank Theatre and MTC HQ stand, and we pay our respects to Melbourne's First Peoples, to their ancestors past and present, and to our shared future.

MTC is a department of the University of Melbourne.



MTC is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body, and by the State Government of Victoria through Creative Victoria.



MTC is a member of Live Performance Australia and the Australian Major Performing Arts Group.



MELBOURNE THEATRE COMPANY PRESENTS

# OSCAR WILDE'S AN IDEAL HUSBAND

16 JULY—18 AUGUST, 2018

Arts Centre Melbourne, Playhouse

— About the play —

Successful politician Sir Robert Chiltern has it all – money, power and the love of his adoring wife. But when a mysterious character threatens to expose a dark secret from his past, he becomes hopelessly embroiled in a world of insider trading, blackmail and deception.

— Cast —

**Sir Robert Chiltern** Simon Gleeson  
**Lord Goring** Brent Hill  
**Nanjac / Butler / James** Joseph Lai  
**Mrs Marchmont** Jem Lai  
**Miss Mabel Chiltern** Michelle Lim Davidson  
**The Earl of Caversham** William McInnes  
**Lady Chiltern** Zindzi Okenyo  
**Mason / Mr Montford / Phipps** Josh Price  
**Lady Markby** Gina Riley  
**Lady Basildon** Greta Sherriff  
**Mrs Cheveley** Christie Whelan Browne

— Creative Team —

**Director** Dean Bryant  
**Set & Costume Designer** Dale Ferguson  
**Lighting Designer** Matt Scott  
**Composer & Sound Designer** Mathew Frank  
**Voice & Dialect Coach** Leith McPherson  
**Assistant Director** Ellen Simpson  
**Assistant Costume Designer** Sophie Woodward  
**Directorial Secondment** Angelica Clunes  
**Stage Manager** Christine Bennett  
**Deputy Stage Manager** Whitney McNamara  
**Assistant Stage Manager** Lisette Drew  
**Stage Management Secondment** Rachel Nagy  
**Rehearsal Photographer** Deryk McAlpin  
**Production Photographer** Jeff Busby



# Saint and sinner

Sarah Balkin, Lecturer in English and Theatre Studies at the University of Melbourne, shares her notes on one of the most renowned and produced playwrights of the 19th and 20th centuries.



**O**scar Wilde was born in 1854 to the Dublin oculist and ear-surgeon Sir William Wilde and the poet and Irish nationalist Jane Fingal O'Flahertie Francesca Elgee, Lady Wilde, who wrote under the name Speranza. He studied at Trinity College Dublin and then Oxford, where he earned a First in Greats (now called Classics).

In December 1881 Wilde sailed for America, where he gave a successful lecture tour on subjects including 'The English Renaissance,' 'The House Beautiful,' and 'The Decorative Arts' Wilde's tour introduced the American public to the aesthetic movement, which prized 'art for art's sake,' resisting the idea that the value of art is dependent on moral purpose. The tour also launched Wilde as a celebrity aesthete. ►





## 'Of course I plagiarise. It is the privilege of the appreciative man.'

Wilde married Constance Lloyd in 1884. They lived in London and had two sons, Cyril and Vyvyan. During the early years of his marriage Wilde wrote widely, including journalism, critical essays, and short stories. In 1886 Wilde met Robert Ross, who is believed to have been his first male lover. Ross remained Wilde's friend throughout his life and became his literary executor. *The Picture of Dorian Gray*, Wilde's only novel, was first published in *Lippincott's Magazine* in 1890. In 1891 he met Lord Alfred Douglas, nicknamed Bosie, who became his lover.

The 1890s saw Wilde's maturity and success as a playwright, with productions of *Lady Windermere's Fan* (1892), *A Woman of No Importance* (1893), *An Ideal Husband* (1895),

and *The Importance of Being Earnest* (1895) mocking and delighting high society audiences in London's best theatres. Rehearsals of his decadent *Salomé*, starring Sarah Bernhardt, were halted in 1892 when the Lord Chamberlain banned the play on the basis that it was illegal to depict biblical characters on stage; it finally premiered in Paris in 1896.

Despite the society plays' popularity, many critics pointed to elements Wilde borrowed from other French and English playwrights as evidence that he had not yet mastered the form. Wilde did borrow shamelessly; in 1893 he bragged, 'Of course I plagiarise. It is the privilege of the appreciative man.' To dismiss Wilde as a plagiarist is to miss a ►





*Zindzi Okenyo, Gina Riley, Josh Price and Christie Whelan Browne; (above) Brent Hill and Michelle Lim Davidson*



*An Ideal Husband* invokes and transforms two of the fundamental principles of nineteenth-century melodrama: the duality of good and evil and the exposure of truth.

fundamental aspect of his writing, which transformed what it borrowed. This is particularly true of the society plays, which imitated high society in a way that displayed its many hypocrisies, and which deployed and departed from stereotyped plots to make audiences question their moral structure.

*An Ideal Husband* invokes and transforms two of the fundamental principles of nineteenth-century melodrama: the duality of good and evil and the exposure of truth. Lady Chiltern represents the melodramatic position with her moral absolutism and insistence that there is no difference between public and private life.

The play's more compassionate moral arbiter, the 'flawless dandy' Lord Goring, guides her to nuance her worldview. Thus, in some respects the play reinforces Robert Chiltern's claim that 'public and private life are different things,' but its tolerance for a degree of moral compromise across both spheres bespeaks its modernity.

Wilde's own private life became a public scandal in 1895, when *An Ideal Husband* and *The Importance of Being Earnest* were both playing to large audiences. ►



(From top) William McNees; Director Dean Bryant with members of the stage management team observing the action in the rehearsal room



*Michelle Lim Davidson; (above) Jem Lai and Greta Sherriff*



*Director Dean Bryant with the cast; (below) Brent Hill, Greta Sherriff and Jem Lai; (below right) Gina Riley*



**‘The only difference  
between the saint and  
the sinner is that every  
saint has a past,  
and every sinner  
has a future.’**

— Oscar Wilde

On 28 February the Marquess of Queensberry, Lord Alfred Douglas’s father, left a card for Wilde at the Albemarle Club that read, ‘To Oscar Wilde, posing [as a] Somdomite’ (sic). Wilde sued for libel but Queensberry was acquitted. On 5 April Wilde himself was arrested on charges of ‘gross indecency.’ Although the first jury could not agree, a second trial was ordered and on 25 May Wilde was convicted and sentenced to two years’ imprisonment with hard labour.



Simon Gleeson and Zindzi Okenyo



Simon Gleeson, Assistant Stage Manager Lisette Drew, William McInnes, Michelle Lim Davidson, Joseph Lai and Jem Lai

Even before the conviction, Wilde's name was removed from the hoardings of both theatres, and soon the plays themselves were taken off. The first revival of *An Ideal Husband* in 1905 was euphemistically described as 'by the author of *Lady Windermere's Fan*.'

Wilde wrote a long letter to Douglas while he was imprisoned; it was later published as *De Profundis*. On 19 May 1897, Wilde was

released. He lived abroad, plagued by debt and health problems until his death from meningitis on 30 November 1900. During this period he wrote *The Ballad of Reading Gaol* under the name C.3.3., his former cell number. ■



Go online to see the full gallery of production and rehearsal images.  
[mtc.com.au/backstage](http://mtc.com.au/backstage)

# An Ideal Costume

Set and Costume Designer Dale Ferguson found inspiration for *An Ideal Husband's* 33 costumes in the portrait paintings of 19th century American artist John Singer Sargent. Six months of planning, sourcing, buying, designing and making, with an expanded team of 18 MTC wardrobe staff, and the help of Assistant Costume Designer Sophie Woodward, has brought Ferguson's vision to life.



Clothing plays a huge part in aiding an actor to inhabit a character. Here, Dale Ferguson's design sketches depict classic Victorian silhouettes which form the foundation of *An Ideal Husband's* costume design.





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Dimity Azoury, Photography Justin Ridler

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# Cast & Creative Team



**SIMON GLEESON**

Sir Robert Chiltern

Simon Gleeson, best known for his interpretation of Jean Valjean in Cameron Mackintosh's national and international tours of *Les Misérables*, previously appeared in Melbourne Theatre Company's *Hay Fever* and *Rupert*. Simon's Australian stage credits include *Curtains* and *Chess* (The Production Company); *Hipbone Sticking Out* (BIGHART); *Love Never Dies* (Really Useful Group); *Eureka* (Essgee Entertainment); *The Republic of Myopia* and *Harbour* (Sydney Theatre Company); *Mamma Mia* (Littlestar Services); *Shout* (Jacobsens Entertainment); and *Jolson* (Jon Nicholls Productions). In the UK: *Shoes* (Sadler's Wells); *Imagine This* (New London Theatre); *Certified Male* (Edinburgh Festival); *The Silver Lake* (Wexford Festival); *Southwark Fair* (Royal National Theatre); *Three Sides* (Finborough Theatre); *The Far Pavilions* (Shaftesbury Theatre). For television: *City Homicide* (Seven Network); *Kombat* (BBC2); *EastEnders* (BBC One); *Blue Heelers* (Southern Star Productions); *Sea Change 3* (ABC); *Neighbours* (Grundy); and film: *My Life in Ruins* (Playtone). Simon was awarded the Helpmann Award for Best Male Actor in a Musical in 2015.



**BRENT HILL**

Lord Goring

Brent Hill previously appeared in *Vivid White* and *The Speechmaker* for Melbourne Theatre Company. His other theatre credits include *The Resistable Rise of Arturo Ui*, *Chimerica* (Sydney Theatre Company); *Mr Burns* (Belvoir); *Twelfth Night* (Bell Shakespeare); *Julius Caesar* (Cry Havoc); *The Distance From Here* (Griffin Theatre Company); *Little Shop of Horrors* (Luckiest Productions & Tinderbox Productions); *Once Korea* (Once UK); *Once* (GFO Attractions Pty Ltd); *Jerry's Girls*, *Pirates of Penzance*, *The Producers* (The Production Company); *Dreamsong* (TheatreWorks); *A Number* (Perth Theatre Company); *A Funny Thing Happened on the Way to the Forum* (Gordon Frost Organisation); *Rock of Ages* (Rock of Ages Australia); *Risky Lunar Love* (504 Productions); *Summerfolk* (Bob Presents). Television credits include *Risky Lunar Love* (504 Productions), and *The Happy Ending*. Brent's awards include the 2005 Actor's Equity Guild Award for Best Newcomer, 2004 National Theatresports Champion, 2010 Cranston Cup, 2011 Green Room Award for Male Artist in a Leading Role for *Rock of Ages*, and the 2016 Sydney Theatre Award - Judith Johnson Award for Best Performance by a Male Actor in a Musical for *Little Shop of Horrors*.



**JEM LAI**

Mrs Marchmont

Jem Lai is a Melbourne-based actor and theatre-maker. She graduated from the Victorian College of Arts (VCA) with a degree in Theatre Practice in 2017. Whilst at VCA, Jem was accepted as an exchange student into a BA of Acting at the Royal Conservatoire of Scotland (RCS), where she played Virgilia in *Coriolanus* (dir. Gareth Nichols). She was also a Workshop Facilitator in the RCS's Shakespeare for Schools program (dir. Vanessa Coffey). In 2017 Jem co-created, as well as performed in, *NEVER* for FRISK at Melbourne Fringe 2017. Her credits at VCA include Antigone in *The Greeks*, Irina in *Three Sisters* (dir. Melanie Beddie) as well as Schuboladze and various other roles in *The Caucasian Chalk Circle* (dir. Michael Kantor). During this time she was also a featured dancer in *Dancing With Death* for the 2017 AsiaTOPA festival (Arts Centre Melbourne); Jem played Nina in the award-winning short film *WILD* (dir. Leticia Cáceres).

# Cast & Creative Team



**JOSEPH LAI**

Nanjac / Butler / James

Joseph Lai is a Melbourne based performer, with a passion for physical theatre practices. Since graduating from the Victorian College of the Arts, Joseph has pursued this passion by devising and producing shows with his physical theatre company, The Human Project, receiving his Level 1 Certification from the Society of Australian Fight Directors Incorporated, becoming a practitioner of Tanya Gerstle's Pulse methodology and completing an Honours degree researching theatrical play. In addition to his training, Joseph has also performed and consulted for a variety of shows, such as, Cybec Electric with Melbourne Theatre Company (directed by Jo Kukatas and Mark Zhuang Yi) *The Removalists* with the Bakers Dozen Theatre Company (directed by Lara Kerestes) and most recently *Welcome to Sameville* with Shock Therapy Productions (directed by Sam Foster and Hayden Jones) for the 2018 Commonwealth Games.



**MICHELLE LIM DAVIDSON**

Miss Mabel Chiltern

Michelle Lim Davidson graduated from the Western Australian Academy of Performing Arts in 2010 and has since worked extensively in theatre, TV and film. Michelle's theatre credits include *Top Girls*, *Power Plays* (Sydney Theatre Company); *The Lysicrates Prize* (Griffin Theatre Company); *Play School Live* (ABC); *The Laramie Project* (STC Education); *Seminar*, *The Plant* (Ensemble Theatre); and *Far Away* (Black Swan Theatre Co). Michelle guest starred alongside John Cleese in the Just for Laughs Comedy Festival. As well as being a regular presenter on *Play School*, her television credits include *Top Of The Lake: China Girl* (BBC/Sundance); *Utopia*, *Get Krack'n* (ABC); *Doctor Doctor*, *Live from Planet Earth* (Nine Network); and *Jay's Jungle* (7TWO). Michelle's film credits include Ivan Sen's *Goldstone*, *The Wiggles: Pandemonium* and the short film *Beyond the Bubble* selected for the Sydney Film Festival 2017. Michelle was the recipient of the 2013 Mike Walsh Fellowship and the 2016 Equity Award for Outstanding Performance by an Ensemble in a Comedy Series for *Utopia*.



**WILLIAM MCINNES**

The Earl of Caversham

William McInnes has previously performed at the Melbourne Theatre Company in *Last Man Standing*, *The Waiting Room*, *The Effect*, *Ray's Tempest*, *Blithe Spirit*, *Art*, *Pride and Prejudice* and *Private Lives*; *Don Juan* and *Pride and Prejudice* for Sydney Theatre Company; *Equus* for PTC and *My Fair Lady* for Opera Australia. William will next be seen in ABC's *Rake*. His other television credits include *Deep Water*, *The Time of Our Lives*, *The Shark*, *My Brother Jack*, *Blue Heelers*, *Stepfather of The Bride*, *East West 101* and *SeaChange*. He has also appeared in ABC telemovies *Curtin* and *Dangerous Remedy* and as the host of *Auction Rooms* and *Hello Birdy*. William's feature credits include *Look Both Ways* for which he received the Film Critics Circle of Australia Award for Best Actor. William also received an AFI Award and a Film Critics Circle of Australia Award for his performance in *Unfinished Sky*. He also appeared in the psychological musical *You Must Let Me in That Room To Satisfy Myself* and as Pale Face Addios in *The Hondo Ratten Story*. William is also an accomplished writer having published ten books, his latest, *Fatherhood*, published July 2018.



# Cast & Creative Team



**ZINDZI OKENYO**

Lady Chiltern

Zindzi Okenyo previously appeared for Melbourne Theatre Company in *Disgraced*. She has appeared on stage for Sydney Theatre Company in *The Golden Age*, *Boys Will Be Boys*, *A History of Everything*, *Money Shots*, *Before/After*, *Blood Wedding*, *Vs Macbeth*, *The Oresteia*, *The Comedy of Errors*, *The Mysteries: Genesis*, *The Crucible* (STC Education), and *The Vertical Hour*; for Belvoir in *Prize Fighter*, *La Traviata* and *Scorched*; for Bell Shakespeare in *Antony and Cleopatra*; for Ensemble Theatre in *The Rasputin Affair* and *Good People*; for Darlinghurst Theatre Company in *Gaybies*; for Griffin Theatre Company in *The Girl in Tan Boots* and *Masquerade*; for State Theatre Company of South Australia in *Random* and for Theatre Ink in *Angels in America*. She was an inaugural member of the Residents, STC's ensemble, from 2009 to 2012. Her television credits include *Harrow*, *Sisters*, *Janet King*, *Hiding*, *Plonk*, *The Code*, and *Wonderland*. Zindzi is a regular presenter on *Play School* and also performs her own music under the name 'OKENYO'.



**JOSH PRICE**

Mason / Mr Montford / Phipps

Josh Price was last seen on the Melbourne Theatre Company stage in 2014 in *Complexity of Belonging* a co-production with Chunky Move and Melbourne Festival that has since had an extensive life overseas touring to Berlin, Paris, Holland, Denmark, Taipei and Wellington. Other credits include: *Menagerie* (MTC NEON), *Going Down*, *The Histrionic* (Sydney Theatre Company/Malthouse Theatre); *Antigone*, *Good Person of Szechuan*, *The Dragon* (Malthouse Theatre); *Blue Angel* (Big hART/Ten Days on the Island Festival); *The Dollhouse*, *Life is a Dream*, *Peer Gynt*, *M+M* (Daniel Schlusser Ensemble); *Electra* (Fraught Outfit); *Delectable Shelter* (Hayloft Project); *The Wives of Hemingway* (Weeping Spoon/Side Pony); and *Something Natural But Very Childish* (Dirty Pretty/La Mama). His television credits include: *Molly*, *Underbelly: Infiltration*, *City Homicide* and *Australia On Trial*. A graduate of the Victorian College of the Arts, Josh is a proud member of Equity (MEAA).

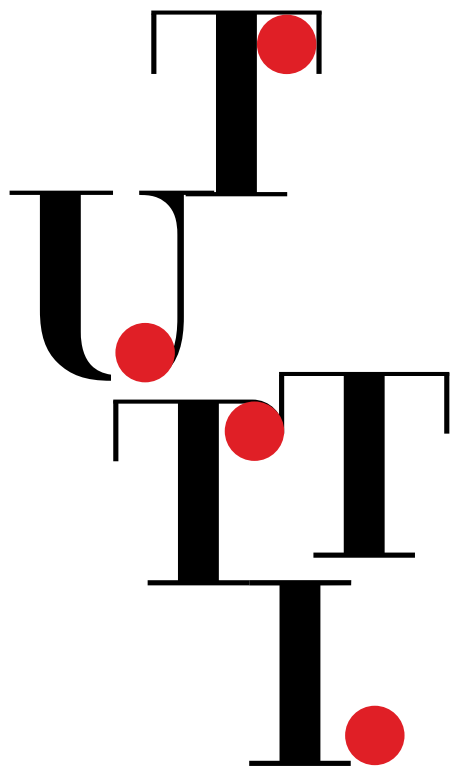


**GINA RILEY**

Lady Markby

Gina Riley is an actress, writer, singer and comedian. Theatre credits include *Into the Woods* (Melbourne Theatre Company); *North By Northwest* (Kay & McLean Productions); *Nice Work If You Can Get it* (The Production Company); *Chicago* (Gordon Frost Organisation); *Merrily We Roll Along* (Sydney Theatre Company); *Falsettos* (STC); *The New Rocky Horror Show* (Paul Dainty Group). Television credits include *Kath & Kim*, *Big Girls Blouse* (for which she was creator, co-writer and producer), *Full Frontal*, *Fast Forward*, and *The Games*. More recent credits include *Please Like Me* (series 3 & 4), *The Beautiful Lie* and *Open Slather*. Film credits include: *Kath & Kimderella*, *Bad Eggs* and *Just Us*. Gina has been nominated and won several awards including a Helpmann, TV Week Logie, AFI, Green Room and AWGIE Awards.

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# Cast & Creative Team



**GRETA SHERRIFF**

Lady Basildon

*An Ideal Husband* is Greta Sherriff's first production with Melbourne Theatre Company, having previously appeared in a number of major musicals. A graduate of the Sydney Conservatorium of Music with a Bachelor of Music majoring in classical voice, Greta's credits include the 60th Anniversary production of *My Fair Lady* directed by Julie Andrews (Opera Australia/John Frost), *Broadway to Oz: Hugh Jackman Live in Concert* (Dainty Group), *Anything Goes* (Opera Australia/GFO), *Wicked* (GFO); *My Fair Lady* (Opera Australia); and *Titanic* (Seabiscuit Productions). For The Production Company, Greta has appeared in *Oklahoma!*, *Guys and Dolls*, *La Cage Aux Folles* and *The Pirates of Penzance*.



**CHRISTIE  
WHELAN BROWNE**

Mrs Cheveley

Christie Whelan Browne has worked at Melbourne Theatre Company extensively over her career. Her MTC credits include *Born Yesterday*, *The Odd Couple*, *The Importance of Being Earnest*, and *The Drowsy Chaperone*. Other recent theatre credits include *Muriel's Wedding The Musical* (Sydney Theatre Company); *Vigil* (Arts Centre Melbourne); *The Beast* (The Ambassador Theatre Group); *Jerry's Girls* (The Production Company); *Nice Work if You Can Get It* (The Production Company); *Britney Spears: The Cabaret* (Luckiest Productions); *Singin' in the Rain* (The Production Company) and *Shane Warne The Musical* (Adelaide Cabaret Festival). Television credits include *Get Krack!n*, *The Wrong Girl*, *Mustangs FC*, *True Story with Hamish & Andy*, *House Husbands*, *Paper Giants: Magazine Wars*, *Miss Fishers Murder Mysteries*, *Peter Allen – Not The Boy Next Door*, *Offspring* and *Wonderland*. Recent film credits include *I Love You Too*, *Spin Out* and *That's Not My Dog*. Christie has been nominated and won several awards including Helpmann Award, Green Room, Sydney Theatre Award and AACTA awards.



**DEAN BRYANT**

Director

MTC Associate Director Dean Bryant has previously directed *Wild*, *Vivid White*, *Born Yesterday*, *Skylight*, *I'll Eat You Last* and *Next to Normal* for the Company. He also worked on *Macbeth*, *The Drowsy Chaperone*, *The 25th Annual Putnam County Spelling Bee* (and STC season), *Hitchcock Blonde* and *Urinetown* (and STC season). For Hayes Theatre Company he directed *Assassins*, *Sweet Charity* (Helpmann Award) and *Little Shop of Horrors* (Sydney Theatre Award); for Opera Australia *Two Weddings, One Bride* and *Anything Goes* (and GFO). Other credits include *Once We Lived Here* (London season), *DreamSong* (TheatreWorks), *Straight* (Red Stitch Actors' Theatre), *The Last Five Years* and five musicals for The Production Company. With composer Mathew Frank, he wrote Green Room award-winning musicals *Prodigal* and *Once We Lived Here*, as well as *Virgins: A Musical Threesome*, *The Silver Donkey* and an Amy Winehouse musical for Channel 10's *Mr & Mrs Murder*. Dean created verbatim piece *Gaybies* (Midsumma, Darlinghurst Theatre Company). Dean is Worldwide Associate Director of *Priscilla, Queen of the Desert – The Musical* and is a graduate of WAAPA.

# Cast & Creative Team



**DALE FERGUSON**

Set & Costume Designer

Dale Ferguson's designs have been a regular feature of MTC productions, most recently in *Di and Viv* and *Rose*, *Born Yesterday*, *Skylight*, *The Weir*, *The Speechmaker*, *Neighbourhood Watch*, *The Crucible*, *Top Girls*, *Summer of the Seventeenth Doll*, *Life Without Me*, *The Drowsy Chaperone*, *God of Carnage*, *August: Osage County*, *The 25th Annual Putnam County Spelling Bee*, and *The History Boys*. Dale has worked for Australia's leading theatre companies, including Bell Shakespeare (*King Lear*), Gordon Frost Organisation (*Anything Goes*), Belvoir (*The Blind Giant is Dancing*), Malthouse Theatre (*Night on Bald Mountain*) and Sydney Theatre Company (*Les Liaisons Dangereuses*). He recently returned from designing Lyric Opera of Chicago's production of *The Magic Flute*. Dale has received five Green Room Awards, most recently for Malthouse Theatre in 2018, and the 2010 Helpmann Award for MTC's *August: Osage County*. His set and costume designs for Company B/Malthouse's production of *Exit the King* earned him Tony and Drama Desk Award nominations when the production transferred to Broadway in 2009.



**MATT SCOTT**

Lighting Designer

Matt Scott has lit more than 50 MTC productions, including *Born Yesterday*, *The Odd Couple*, *Jasper Jones*, *Skylight*, *The Last Man Standing*, *The Weir*, *Jumpy*, *The Mountaintop*, *Elling*, *His Girl Friday*, *Red*, *The Seed*, *Tribes*, *The Importance of Being Earnest*, *Clybourne Park*, *Next to Normal*, *A Behanding in Spokane*, *Life Without Me*, *Boston Marriage*, *The Ugly One*, *The Grenade*, *The Drowsy Chaperone*, *Blackbird*, *The Birthday Party*, *August: Osage County* and *Realism*. His most recent other work includes *The Pearlfishers* for State Opera of South Australia; *Oklahoma!* and *Brigadoon* for The Production Company; *Madame Butterfly* for Seattle Opera; *The Rover* and *Jasper Jones* for Belvoir; *Once in Royal David's City* for Queensland Theatre/Black Swan State Theatre Company and *The Marriage of Figaro* for Opera Australia. Matt has received and been nominated for numerous awards, including a 2016 Green Room Award for *The Pearlfishers* (Opera Australia), a 2005 Helpmann Award for his lighting on *Urinetown* (MTC) and a 2003 Helpmann Award for *The Blue Room* (MTC).



**MATHEW FRANK**

Composer & Sound Designer

Mathew Frank was recently the composer and musical director of *Born Yesterday*, *Skylight* and *Private Lives* for Melbourne Theatre Company, as well as the musical director of *Jerry's Girls*, *La Cage Aux Folles*, *The Pirates of Penzance*, *A Funny Thing Happened on the Way to the Forum*, *Next to Normal* and *The Drowsy Chaperone*. Mathew was the Associate Musical Director on the Company's production of *Poor Boy*, *The 25th Annual Putnam County Spelling Bee* (and STC season), and *Urinetown* (and STC season). Other credits as Assistant Musical Director include *The Sapphires*, *Britney Spears The Cabaret*, *Show People* and *Vinyl Viagra*. With writing partner Dean Bryant, Mathew composed the musical *Prodigal*, which became the first Australian musical to be produced in New York City. It's off-Broadway debut was held at the York Theatre Company in 2002. Mathew's other original musicals include *Virgins (A Musical Threesome)*, *Once We Lived Here* and *The Silver Donkey*.



# Cast & Creative Team



**LEITH McPHERSON**

Voice & Dialect Coach

Leith McPherson has previously worked on MTC's productions of *Macbeth*, *Melbourne Talam* (MTC Education), *Born Yesterday*, *Jasper Jones*, *Skylight*, *Double Indemnity*, *Peddling* (MTC Education), *North by Northwest*, *Jumpy*, *I'll Eat You Last*, *Private Lives*, *Other Desert Cities*, *Hamlet*, *Richard III*, *All About My Mother*, *Dead Man's Cell Phone*, *Boston Marriage*, *Madagascar*, *The Swimming Club*, *The Drowsy Chaperone*, *August: Osage County*, *Explorations: A Streetcar Named Desire* (MTC Education), *Rockabye*, *Songs for Nobodies*, *Ninety*, and *The Dame on the Ten Dollar Note*. Other recent stage work includes *Mamma Mia*, *Beautiful: The Carol King Musical*, *Noises Off* (Queensland Theatre/MTC), *Matilda: The Musical* (Melbourne/Royal Shakespeare Company), *Fiddler on the Roof* (TML Enterprises), *Little Shop of Horrors* (Luckiest Enterprises), *Anything Goes* (Opera Australia/Gordon Frost Productions), *Once: The Musical* (GFP). Her screen work includes *Your Call is Important to Us*, *Ghost in the Shell*, *The Hobbit* trilogy, *Childhood's End*, *Gods of Egypt*, *The Eye of the Storm*, and *The Lovers*. Leith is Head of Voice and Movement for the Theatre Department at VCA.



**ELLEN SIMPSON**

Assistant Director

Ellen Simpson has had a varied and successful career as a performer but has more recently taken a jaunt to the other side of the desk. Her credits as a creative are as follows: as Resident Director/Choreographer, *Little Shop of Horrors* (Luckiest Productions/Tinderbox Productions), *Dream Lover* (Gordon Frost Organisation) and *Muriel's Wedding* (Sydney Theatre Company/Global Creatures). As Assistant Director, *I Am My Own Wife* (Oriol Group). As Choreographer, *Lovebites* (Hayes Theatre Company), *Miss Saigon* (Gold Coast Performing Arts Centre) and *Into The Woods* (Federation University). Ellen is thrilled to have been a part of this production and to have been so warmly welcomed by Melbourne Theatre Company.



**SOPHIE WOODWARD**

Assistant Costume Designer

Sophie Woodward is MTC's Wardrobe Coordinator. Her MTC debut as Costume Designer was on *Hungry Ghosts* for Season 2018. She graduated with a Bachelor of Production (Design) from VCA in 2010 winning the Beleura John Tallis Design Award in her final year. Since then she has designed *Rules for Living*, *You Got Older*, *Uncle Vanya*, *The Honey Bees*, *The Village Bike*, *Wet House*, *Love Love Love*, *4,000 Miles* and *Day One*, *A Hotel*, *Evening* (Red Stitch Actors' Theatre); *The One* (PoppySeed Festival/fortyfivedownstairs); *The Pyjama Girl* and *Letters from the Border* (HotHouse Theatre); *A Long Day's Dying*, *Conspiracy*, *Patient 12* and *The Savages of Wirramai* (La Mama); *Between the Clouds* (ATYP/HotHouse Theatre); *Extinction* (Red Stitch/GPAC/Canberra Theatre Centre); *Love Song* (Melbourne Fringe); and *Glorious*, *Educating Rita*, *Shirley Valentine*, *Always Patsy Cline* and *All My Love* (HiT Productions). Sophie also works as a stylist, styling the images for MTC's subscription season brochures for the last three years, and one of her music videos being awarded the J Award-Australian Music Video of the Year in 2015.

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Proud Partner of the Melbourne Theatre Company

# Melbourne Theatre Company

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Swing  
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Irene Kearsey

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Peter Philpott and

Robert Ratcliffe  
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Current as of June 2018

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2018 Partners current as of June 2018.





## SOUTHBANK BOULEVARD ROADWORKS

The City of Melbourne roadworks along Southbank Blvd and Dodds St are taking place over the next few months and **your journey to the theatre will be disrupted as a result.**

From mid-July to early-October, Southbank Blvd between St Kilda Rd and Sturt St will be closed with no vehicle access during this time. Trams and pedestrian access will continue but may be disrupted on occasion.

Southbank Theatre will be open and operating as usual but please allow extra time to get to the theatre over the next few months.

For full details about the roadworks visit  
[participate.melbourne.vic.gov.au/southbankboulevard](https://participate.melbourne.vic.gov.au/southbankboulevard)

## ———— Coming up ————



### A DOLL'S HOUSE, PART 2 by Lucas Hnath

Marta Dusseldorp plays Nora in Lucas Hnath's new play *A Doll's House, Part 2*.

11 AUGUST – 15 SEPTEMBER



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