

SHAKESPEARE'S

Twelfth Night



MTCC MELBOURNE
THEATRE
COMPANY

Welcome



Season 2018 has been a big year at Melbourne Theatre Company. We began with *The Curious Incident of the Dog in the Night-Time* and continued the thrills with a calendar of extraordinary productions including *Wild*, *Gloria*, *An Ideal Husband*, *The Architect* and *Astroman*, to name a few.

To see out a stellar year there really could be no better production than this spectacular new staging of *Twelfth Night* from director Simon Phillips.

A tale of mistaken identities, love triangles and pranks, *Twelfth Night* is Shakespeare's classic romantic comedy, and is fabulously elaborate in every way. So it's entirely fitting that Simon, the creative team and cast have built a joyous production that

is every bit as extravagant as it deserves. It's *Twelfth Night* like never before.

As we send off 2018 in style, we're also looking towards next year and the exciting theatre up ahead. Work has well and truly begun on the first few shows – for which tickets are selling fast – so don't forget to get your subscription in, if you haven't already.

Thank you for being part of Season 2018. We look forward to sharing more wonderful moments at the theatre with you in 2019.

Brett Sheehy AO
Artistic Director & CEO

Virginia Lovett
Executive Director & Co-CEO

Melbourne Theatre Company acknowledges the Yalukit Willam Peoples of the Boon Wurrung, the First Peoples of Country on which Southbank Theatre and MTC HQ stand, and we pay our respects to all of Melbourne's First Peoples, to their ancestors and Elders, 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

TWELFTH NIGHT

BY WILLIAM SHAKESPEARE

12 NOVEMBER 2018 — 5 JANUARY 2019

Southbank Theatre, The Sumner

— About the play —

Twelfth Night is a tale of unrequited love – hilarious and heartbreaking. Twins are separated in a shipwreck and forced to fend for themselves in a strange land. The first twin, Viola, falls in love with Orsino, who dotes on Olivia, who falls for Viola but is idolised by Malvolio. Enter Sebastian, who is the spitting image of his twin sister... Where music is the food of love, and nobody is quite what they seem, anything is possible!

— Cast —

Sebastian/Musician Caleb Alloway

A Sea Captain/Musician/Ensemble

Roderick Cairns

Maria Tamsin Carroll

Malvolio Russell Dykstra

Viola Esther Hannaford

Antonio/Valentine/Musician Anthony Harkin

Feste Colin Hay

Sir Toby Belch Richard Piper

Curio/Musician/Ensemble Alec Steedman

Olivia Christie Whelan Browne

Sir Andrew Aguecheek Frank Woodley

Orsino Lachlan Woods

— Creative Team —

Director Simon Phillips

Set & Costume Designer Gabriela Tylesova

Lighting Designer Nick Schlieper

Composers Kate Miller-Heidke and Keir Nuttall

Musical Director & Additional Composition

Ian McDonald

Voice & Text Coach Leith McPherson

Associate Lighting Designer Chris Twyman

Assistant Costume Designer Sophie Woodward

Choreographer Andrew Hallsworth

Fight Choreographer Nigel Poulton

Swordplay Consultant Gindi Wauchope

System Designer Terry McKibbin

Stage Manager Whitney McNamara

Deputy Stage Manager Julia Smith

Assistant Stage Manager Jess Maguire

Rehearsal Assistant Stage Manager

Benjamin Cooper

Stage Management Secondment Sarah Strong

Rehearsal Photographer Deryk McAlpin

Production Photographer Jeff Busby

For information regarding running time, please see a member of the Front of House team.

Opening Night
Partner



Abercrombie
& Kent

Keyboard and acoustic electric guitar supplied by Yamaha Music Australia, a proud Season
Partner of MTC. Acoustic guitar supplied by Maton Guitars Australia. Cover Photo: Justin Ridler



Topsy-turv

Christie Whelan Browne and Esther Hannaford



ydome

'Some are born great; some achieve greatness...' Dr David McInnis, Gerry Higgins Senior Lecturer in Shakespeare Studies at the University of Melbourne, explores the love, power and performance of identity in Shakespeare's ultimate Christmas comedy *Twelfth Night*.

'One is not born, but rather becomes, a woman', wrote Simone de Beauvoir in *The Second Sex* (1949), distinguishing sex from gender and physical bodies from constructed identities. Three and a half centuries earlier, Shakespeare was fascinated by the disjunction between bodies and social roles when he was writing his comic masterpiece, *Twelfth Night*.

At the heart of this comedy is a playful exploration of the construction of class, gender, and sexual identity, and the tensions between the external and internal dimensions of each. In the comic world of *Twelfth Night* festivities, alternative social possibilities are temporarily explored: a powerful woman is head of her household but is ultimately ridiculed in the play; a female twin seeking sanctuary is able to flourish in the role of a male courtier; and an ambitious male steward exceeds his social station by falling in love with a gentlewoman.

Viola is at the centre of the play's exploration of identity, disguise, and misrecognition. Shipwrecked and cast ashore in a foreign town, she cautiously conceals her



*Lachlan Woods and
Alec Steedman;
(below) Director
Simon Phillips*



*Russell Dykstra; (right) Christie Whelan Browne and
Tamsin Carroll*



**‘Be not afraid of greatness. Some are born great,
some achieve greatness, and others have greatness
thrust upon them.’ — Malvolio**

gender and adopts the disguise of a eunuch to seek employment at Duke Orsino’s court. Her ostensible sexlessness is misconstrued as youthful masculinity however, and instead of acting as the mediator between Orsino and Olivia, she soon finds herself the subject of each of their affections.

Viola is the most self-aware of her performance of identity, explicitly stating ‘I am not that I play’ and ‘I am not what I am’, and apostrophising disguise itself in what Keir Elam notes is the only example of a Shakespearean heroine questioning the morality of her cross-dressing: ‘Disguise, I see thou art a wickedness / Wherein the pregnant enemy does much.’ The pregnant enemy is of course Satan, whose disguise as a snake is what enables him to corrupt Adam and Eve. Playing a role sits heavily with Viola.

The assumptions underpinning the gendering of identity are explored throughout the play. Orsino portrays his love as infinite, and ‘hungry as the sea’; he claims that no comparison can be made between ‘that love a woman can bear’ him and that which he bears for Olivia. Women, in his opinion, are not capable of such vast, insatiable, romantic love – their love is tepid, brief. Men’s love is depicted here as an external, almost superficial emotion, whereas women’s love is internal in nature.



Viola’s love is necessarily internalised, of course: whilst Orsino actively proclaims his love, the disguised Viola must remain passive and express her emotions with subtlety (‘Say that some lady, as perhaps there is, / Hath for your love as great a pang of heart / As you have for Olivia...’).

Curiously, as Viola makes her observations about the external nature of men’s love (‘We men may say more, swear more...’), she is externally male and internally female – a concept which perhaps hints at the artificiality of assigning behaviours on ►



'If music be the food of love, play on,
Give me excess of it; that surfeiting,
The appetite may sicken, and so die.'

— Orsino

Frank Woodley, Richard Piper, Caleb Alloway and Colin Hay





Colin Hay, Alec Steedman, Caleb Alloway, Russell Dykstra, Roderick Cairns, Musical Director Ian McDonald and Anthony Harkin; (opposite, clockwise from top left) Esther Hannaford and Lachlan Woods, Tamsin Carroll and Frank Woodley; Richard Piper and Frank Woodley; Russell Dykstra

the basis of gender alone, since each sex is capable of each behaviour.

Viola's successful wooing of Olivia proves not only that a gentleman can be made instead of being born, but that a woman is capable of being a gentleman. Social positions are exposed as being independent of birth status, and similarly, the perceived differences between the sexes are also only an artificial construction. Here, a female was the most successful gentleman. Of course, all women on the early modern stage were artificial constructions of femininity; it was a transvestite stage that excluded women even though it represented them.

It has often been remarked that the *Twelfth Night* topsy-turvydom allows a safe

(because temporary) exploration of alternative social roles. In this view, the comic inversion of roles ultimately reaffirms conservative values, and the transgressive behaviours are contained by the acts of identity disclosure and marriage at the play's end. But the *denouement* of the play is actually quite perplexing.

Marriage is the appropriate conclusion for comedies because it ostensibly guarantees that society will reproduce itself and continue on in the way it has always done. It points to the next generation and the circularity of time. On the level of genre, the play formally contains its subversions by having Orsino marry Viola and Olivia marry Sebastian, even though Orsino is really attracted to Viola's 'male youth' avatar,



Cesario, and Olivia barely has time to be disappointed that Cesario is a girl named Viola before an acceptable male twin appears whom she can marry without having actually met.

Equally troubling is Malvolio's justifiably bitter departure, swearing 'I'll be revenged on the whole pack of you!' This is his final line in the play, and whilst it looks to the future, it doesn't do so in the manner of comic resolution. Why is it appropriate for him to be treated this way? Other characters have transgressed their birth identities, but Malvolio's upwardly-mobile desires are not tolerated by the play; he is expelled from its carnivalesque world. Even though Malvolio's desired union with the countess Olivia is scorned, the play

curiously allows Olivia's uncle (Toby) to marry her serving-woman (Maria) with barely a pause to consider the class impropriety: for their pains in orchestrating the horrendous trick on Malvolio, they are inappropriately rewarded with the traditional comic ending of marriage.

Perhaps Shakespeare's subtitle deserves greater prominence: *Twelfth Night, or What You Will*. Make of the play what you will; do as you see fit. The play operates under the sign of desire ('will') in all its forms: sexual desire, desire for social elevation, desire to deceive and to be deceived. But be careful what you wish for – as Feste warns us, 'Nothing that is so, is so'. ■

Lachlan Woods, Esther Hannaford, Christie Whelan Browne and Caleb Alloway



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

Meet the Players

SIR TOBY BELCH



Richard Piper
Born Yesterday, The Secret River

MARIA



Tamsin Carroll
*fresh from West End's
Everybody's Talking About Jamie*

FESTE



Colin Hay
Men at Work

friends ↔

uncle →

chambermaid ↓

clown →

SIR ANDREW AGUECHEEK



Frank Woodley
Lano & Woodley

suitor →

OLIVIA



Christie Whelan Browne
*An Ideal Husband,
Muriel's Wedding the Musical*

steward ←

MALVOLIO



Russell Dykstra
Rake, The Lion King the Musical

rivals ↔

loves ↗

loves ↓

ORSINO



Lachlan Woods
Macbeth, Double Indemnity

VIOLA (AS CESARIO)



Esther Hannaford
Beautiful: The Carole King Musical

← loves

friends ↔

SEA CAPTAIN



Roderick Cairns
Romeo & Juliet

↑ servant

↑ shipwrecked siblings

CURIO



Alec Steedman
Garfield the Musical

SEBASTIAN



Caleb Alloway
*Angels in America,
Home and Away*

← rescues

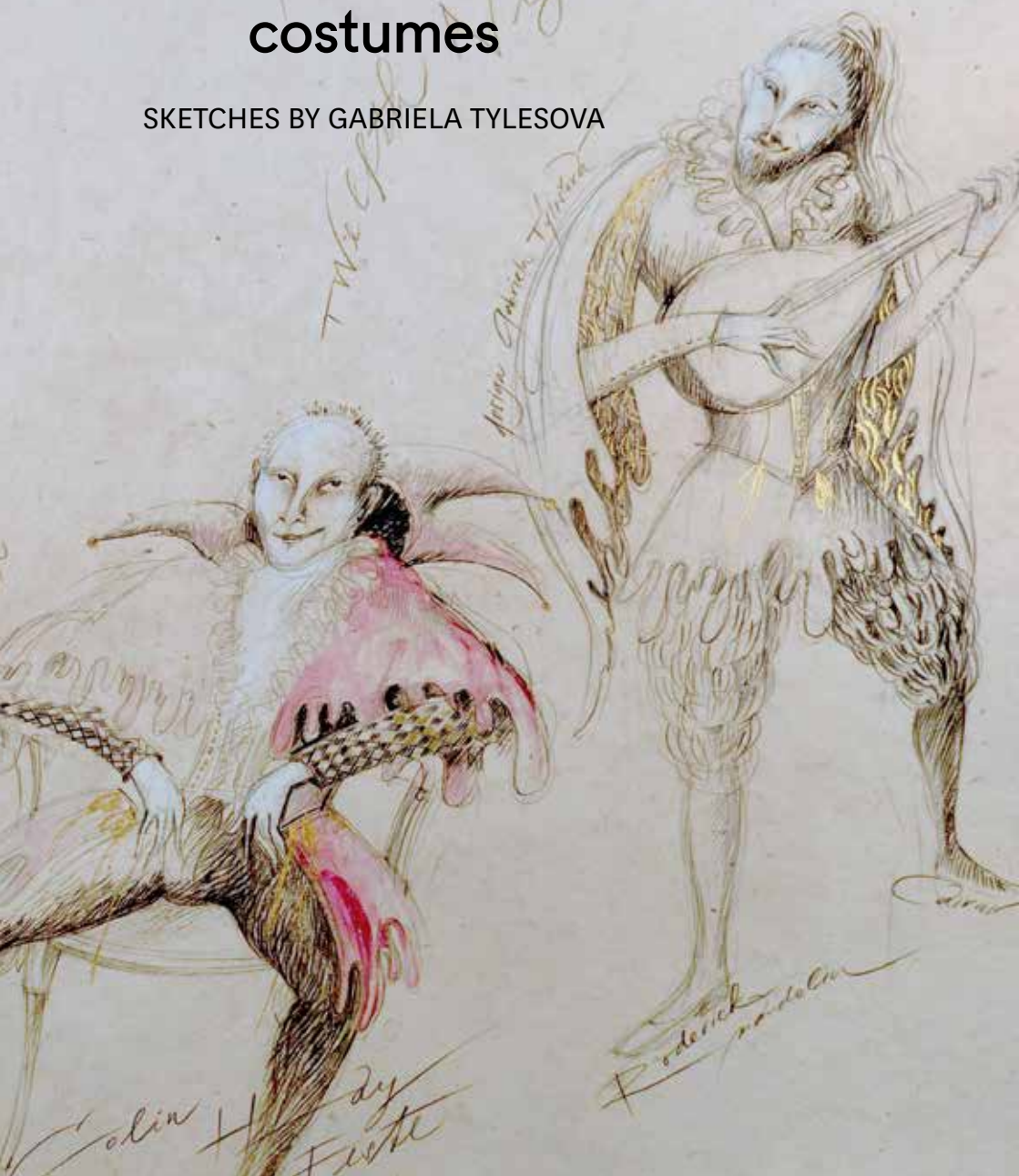
ANTONIO



Anthony Harkin
*Kinky Boots the Musical,
Strictly Ballroom*

Behind the seams of *Twelfth Night's* costumes

SKETCHES BY GABRIELA TYLESOVA





Eight costume makers have worked on creating over 25 principal costumes designed by Gabriela Tylesova for *Twelfth Night*. Additional makers have worked on period handmade boots, shoes, capes, sword sheaths and other accessories. Materials have been sourced from the USA, England, Germany, Japan and multiple parts of Australia. Each costume has required an average of 80 hours work, depending on their varying degrees of complexity. Almost every costume and accessory has been made by hand for this production of *Twelfth Night*, with only a few boots and shoes being recycled from past Shakespeare productions at MTC.



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Cast



CALEB ALLOWAY

Sebastian / Musician

Caleb Alloway makes his debut with Melbourne Theatre Company in *Twelfth Night*. He has previously worked on various stage shows including *Angels in America Part 1 & Part 2* (FortyFive Downstairs); *Crimes of The Heart* and *Low Level Panic* (Old Fitz Theatre); *HISTORY BOYS* (Sydney Opera House); *Paris Letter* (Darlinghurst Theatre); and *Canary* (New Theatre). Caleb has also appeared in feature films *Science Fiction VI* (Director Shane Abbess); the comedy *Dick's Clinic* (Director – Patrick Flynn); and *Shock Room* (Director Kathryn Millard). Other screen credits include reoccurring guest roles on *Home and Away* (7 Network); *Janet King* (ABC TV) and *Underbelly Razor* (9 Network). Additionally he has hosted two seasons of *Imagination Train* on Gem for Ambience Entertainment.



RODERICK CAIRNS

A Sea Captain / Musician / Ensemble

An acting graduate of the Western Australian Academy of Performing Arts, Roderick Cairns's theatre appearances include *Yours the Face* for Quiet Little Fox; *The Laramie Project: Ten Years Later* for Red Stitch Actors' Theatre; *Cyrano de Bergerac*, *Zastrozzi* and *The Simple Truth* for Black Swan State Theatre Company; *Macbeth* and *Romeo and Juliet* for Complete Works Theatre Company; *Covert* for Perth Theatre Company; *Twelfth Night* for Deckchair Theatre Company; *Much Ado About Nothing* for The Australian Shakespeare Company, and *Long Day's Journey into Night* for The Hole in the Wall Theatre Company. Film and television appearances include *The Very Excellent Mr Dundee* (Clock Sounds Productions); *Australia on Trial* (ABC TV); *Molly, Winners and Losers*, *Time Trackers*, *City Homicide* (7 Network) and *The Ship* (BBC).



TAM SIN CARROLL

Maria

Tamsin Carroll first appeared for Melbourne Theatre Company at the age of 19 playing *Little Red Riding Hood* in the acclaimed Sundheim musical *Into The Woods*. Her Australian theatre credits went on to include *Harbour* and *The Republic of Myopia* for Sydney Theatre Company and *Measure for Measure* for Bell Shakespeare. In the UK, Tamsin's theatre credits include *Ragtime* and *A Midsummer Night's Dream* for Regents Park; *The Magistrate* for The National Theatre; *Casa Valentina*, Southwark Playhouse; *Strictly Ballroom* West Yorkshire Playhouse and Toronto Seasons for Global Creatures, *Oliver!* Cameron Mackintosh Theatre Royal Drury Lane, and most recently, *Everybody's Talking About Jamie* original cast, Sheffield Crucible Theatre and in London at Apollo Shaftesbury Ave. Tamsin's TV and film credits include *Heartbreak High*, *All Saints*, *Eastenders*, *Goddess* and *Holy Smoke* directed by Jane Campion. Tamsin has won several awards including a Helpmann for Best Actress in a musical *Oliver* (2003) and another for Best Actress in a musical *Dusty* (2006).

Cast



RUSSELL DYKSTRA

Malvolio

For Melbourne Theatre Company, Russell Dykstra starred in *Born Yesterday*. Some other theatre credits include *God Of Carnage*, *Wonderful World Of Dissocia*, *The Unlikely Prospect Of Happiness* (STC); *Toy Symphony* and *Stuff Happens* (Company B), earning him a Helpmann Award for Best Supporting Actor. Russell made his feature film debut in the critically acclaimed *Soft Fruit* (AFI Award for Best Actor in a Leading Role). He appeared in *Romulus My Father* (AFI Award nomination for Best Supporting Actor). Some other films include *Oranges And Sunshine*, *Clubland*, *Lantana*, *Garage Days*, *Ned Kelly* and *Hey Hey It's Esther Blueburger*. He will next be seen in the anticipated film *Slam*. Russell appeared in the successful ABC television series *Rake* (Series 1-4) (AACTA Award nomination for Best Supporting Actor in a Television Drama). Some other television credits include *Spirited*, *Wild Boys*, *Blackjack*, *My Place* and *Scorched*.



ESTHER HANNAFORD

Viola

Esther Hannaford most recently played Carole King in *Beautiful: The Carole King Musical* (Michael Cassel Group); *Mr Burns* (Belvoir); *The Last Man Standing* (Melbourne Theatre Company) *Little Shop of Horrors* (Tinderbox Productions); *Nice Work If You Can Get It* (The Production Company); *Three Mikado's* (Melbourne Comedy Festival); *King Kong* (Global Creatures); *Miracle City* (The Hayes); *Virgins* (Malthouse); *Hairspray* (Dainty/Roadshow); *Hair*, *Mame* and *The Boyfriend* (The Production Company); *Once We Lived Here* (45 Downstairs). Selected awards include; Helpmann Award for *Beautiful: The Carole King Musical*; Sydney Theatre Critic Award for *Little Shop of Horrors*; Helpmann Award, Green Room Award for *Hairspray*; Green Room Award for *King Kong*; Green Room Award *Once We Lived Here*.



ANTHONY HARKIN

Antonio / Valentine / Musician

Anthony Harkin's extensive theatre credits include *Neighbourhood Watch* at Melbourne Theatre Company. He was most recently seen on stage in *The View Upstairs* (Hayes Theatre) and on the national tour of *Kinky Boots* (Michael Cassel). Other theatre credits include *Strictly Ballroom* (Strictly Business); *The Sound Of Music* (Gordon Frost); *Next to Normal* (Hayes Theatre); *Miracle City* (Luckiest Productions); *Jersey Boys*, *Rock of Ages* (New Theatricals); *Avenue Q* (Arts Asia Pacific); *Shane Warne the Musical* (Token Events); *The Wind in the Willows* (Australian Shakespeare Company); *Miss Saigon* (Miss Saigon Australia); *The Last Five Years* (Echelon Productions); *The Internationalist* (The Practical Theatre Company); *Cabaret* (IMG and Japan & Korea Network Tours) and *A Month in the Country* (Sydney Theatre Company). On screen Anthony appeared in *The Alice*, *All Saints* and in the feature films *The Bet* and *Right Here Right Now*. Anthony also co-wrote and directed *Dedications*, which toured nationally to critical acclaim.

Cast



COLIN HAY

Feste

Twelfth Night is Colin Hay's debut appearance for Melbourne Theatre Company. Best known as lead singer, guitarist and principle songwriter of Grammy award winning, multi-platinum selling band Men At Work, Colin's diverse career has seen him write and produce 13 solo albums, and tour the globe in support of them. A prolific songwriter, Colin's songs have appeared in such films as, *Garden State*, *Morning Glory*, *Words and Pictures*, and the TV shows *Modern Family* and *Scrubs*. He has appeared in the US on *The Tonight Show With Jimmy Fallon*, *Jimmy Kimmel*, *Live! ABC's Greatest Hits* and most recently on the ABC TV's NYE concert at the Opera House and Julia Zemiro's *Home Delivery*. Through all this, Colin continues to gather a whole new generation of fans. As an actor Colin has performed in films, such as *The Craic*, *Così*, *Raw Silk* and *Georgia*. On television he could be seen in *Jack Irish: Bad Debts*, *Lowdown*, *Scrubs* and *The Larry Sanders Show*. On stage he appeared in the Adelaide Festival Centre Trust production of *Ned Kelly*. Most recently, Colin has just finished a northern summer tour of Europe and the US, as part of Ringo Starr's All Starr Band.



RICHARD PIPER

Sir Toby Belch

Richard Piper's MTC credits include *Born Yesterday*, *Double Indemnity*, *Ghosts*, *Music*, *Queen Lear*, *The Gift*, *Drowsy Chaperone*, *Rockabye*, *Entertaining Mr Sloane*, *The Give and Take*, *Dumb Show*, *The Daylight Atheist*, *Coup d'Etat*, *Betrayal*, *Man the Balloon*, *Life After George*, *Measure for Measure*, *The Comedy of Errors*; Malthouse Theatre: *The Black Rider*, *'Tis Pity She's a Whore*. Other theatre credits include: *Competitive Tenderness*, *Picasso at the Lapin Agile*, *A Happy and Holy Occasion* (Playbox); *The Secret River*, *Gross und Klein*, *Great Expectations*, *Moby Dick* (Sydney Theatre Company); *The Wild Duck* (Barbican Centre / Belvoir); *A Midsummer Night's Dream*, *The War of the Roses*, *Henry V*, *Henry IV* (Bell Shakespeare); *Moby Dick*, *Marat Sade*, *The Comedy of Errors*, *Restoration*, *A Midsummer Night's Dream* and *What the Butler Saw* (STCSA). Musical theatre credits include *Oklahoma!*, *King Kong*, *Billy Elliot*, *The New Rocky Horror Show*. TV credits include *Wentworth*, *Tangle*, *Underbelly*, *City Homicide*, *Satisfaction*, *Blue Heelers*, *Crashburn*, *Stingers*, *Good Guys*, *Bad Guys*, *Correlli*, *Snowy River*, *Wedlocked*, *Blue Heelers*, *Neighbours*, *Mission Impossible*. Film credits includes: *Locusts*, *Pirates of the Caribbean: Dead Men Tell No Tales*. Awards: Green Room *The Daylight Atheist* 2004.



ALEC STEEDMAN

Curio / Musician / Ensemble

Alec Steedman is a Melbourne based actor musician with a BFA in Music Theatre from the Victorian College of the Arts. Since graduating in 2017, Alec has enjoyed performing in *Garfield the Musical* as Jon Arbuckle (Stage Art Australia); *Twelfth Night* (Melbourne Shakespeare Company); *On Broadway* (Flourish Productions); and was involved in the creation and performance of a new cabaret, *Death of a Demi Diva* for the cabaret fringe festival. As well as his training in musical theatre, Alec is a classically trained musician and holds his AMEB AmusA diploma in the violin. Alec is thrilled to be making his professional theatre debut with Melbourne Theatre Company in *Twelfth Night*.

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AUSTRALIAN
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Partner



Adam Bull. Photography Justin Ridler

Cast



**CHRISTIE WHELAN
BROWNE**

Olivia

Christie Whelan Browne has worked at Melbourne Theatre Company extensively over her career. Theatre credits include *An Ideal Husband*, *Born Yesterday*, *The Odd Couple*, *The Importance of Being Earnest*, *The Drowsy Chaperone* (MTC). 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); *Singing in the Rain* (The Production Company) and *Shane Warne The Musical* (Adelaide Cabaret Festival). Television credits include *Get Krackin*, *The Wrong Girl*, *Mustangs FC*, *True Story with Hamish & Andy*, *House Husbands*, *Paper Giants: Magazine Wars*, *Miss Fisher's 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.



FRANK WOODLEY
Sir Andrew Aguecheek

Since emerging from the Perrier Award-winning duo Lano & Woodley in 2006, Frank Woodley has toured around Australia and every major comedy festival. His special brand of nonsense-genius has seen him create numerous stage shows – *Possessed*, *Inside*, and *Extra Ordinary*, amongst others – as well as his own ABC series, *Woodley*. He has guested on a wide variety of TV favourites from *Spicks & Specks* to *Have You Been Paying Attention?* Frank has also extensively toured his children's show *Noodlenut* and appeared in numerous stage shows including *Spamalot* (Harvest Rain/QPAC); *The Composer is Dead!* (Sydney Youth Orchestra; Adelaide Cabaret Festival); *Complete Works of William Shakespeare (Abridged)* (QPAC); and *Optimism* (Malthouse Theatre), for which he won the coveted Herald Angel Award at the Edinburgh Fringe. After twelve years apart, Lano & Woodley presented their brand-new show *FLY* in 2018. They won the People's Choice award at the Melbourne International Comedy Festival and undertook a national tour which culminated in huge encore performances at Hamer Hall. This is Frank's Melbourne Theatre Company debut.



LACHLAN WOODS
Orsino

Lachlan Woods graduated from the Victorian College of the Arts in 2009. He is a familiar face to MTC audiences, having performed in the acclaimed *Richard III*, *Hamlet*, *Macbeth* and the world stage premieres of *Double Indemnity* and *North by Northwest*. Other theatre includes: *Heaven* (LaMama); *Pale Blue Dot* (Malthouse Theatre/OpticNerve); *Macbeth* (OpticNerve); *Polygraph* (Theatre Works/OpticNerve); The Australian Playwriting Festival and *I Love You, You're Perfect, Now Change* (UHT). Lachlan's film work includes the lead in David Parker's *The Menkoff Method* (White Hot), James Cameron's *Deep Sea Challenge 3D* (NatGeo), *That's Not Me* (Moccasin) and the shorts *A Terrible Beauty* (Storey Kids/Screen Australia) and *Intrusion* (Find & Replace). His television work includes *The Doctor Blake Mysteries* (ABC); *Molly* (Mushroom Entertainment); *Better Man* (SBS); *Winners and Losers* (Seven Network); *Neighbours* (Network Ten) and *Underbelly Files: The Man Who Got Away* (Screentime).

Creative Team



SIMON PHILLIPS

Director

Simon Phillips began his career in New Zealand before emigrating to Australia in 1984. He was appointed Artistic Director of State Theatre Company of South Australia from 1990-93 and Artistic Director of Melbourne Theatre Company from 2000-11, where he oversaw the design and construction of the company's new headquarters and the Southbank Theatre. His directing credits range from contemporary and Shakespearean classics, to musicals, to opera. He has directed works by most of the great contemporary writers, as well as the premieres of many works by leading Australian playwrights. Simon's musical credits include internationally successful productions of *Priscilla*, *Queen of the Desert* and Andrew Lloyd Webber's *Love Never Dies*, MTC productions of *Company*, *The Twenty-Fifth Annual Putnam County Spelling Bee*, *Urinetown* and *The Drowsy Chaperone*, and *Ladies in Black*, the award-winning new Australian musical which he created with Tim Finn and Carolyn Burns. His acclaimed new production of *Muriel's Wedding*, the Musical will tour Australia in 2018. He has received seven Green Room Awards and six Helpmann Awards.



GABRIELA TYLESOVA

Costume & Set Designer

Gabriela Tylesova is an award-winning, internationally acclaimed designer. Gabriela's design work includes: *The Pillowman*, *Tomfoolery*, *Urinetown*, *Cyrano de Bergerac*, *The Visit* and *Blithe Spirit* (Melbourne Theatre Company); *Il Turco in Italia*, *Così fan tutte*, *Baroque Masterworks*, *Salome*, *Sweeney Todd*, *The Rabbits* and *L'elisir d'amore* (Opera Australia); *Muriel's Wedding* the Musical, *A Flea in Her Ear*, *Rosencrantz and Guildenstern Are Dead*, *This Little Piggy*, *Macbeth*, *Valpone*, *Attempts On Her Life* and *Twelfth Night* (Sydney Theatre Company); *Sleeping Beauty* and *Schéhérazade* (The Australian Ballet); *Boomerang* and *Of Earth And Sky* (Bangarra Dance Theatre); *Love Never Dies* (Really Useful Group in Australia, Japan, Germany, US); *First Wives Club* the Musical (USA). Gabriela also designed the sets and costume for the opening and closing ceremonies of the 2006 Asian Games in Doha, Qatar. She collaborated with David McAllister on a picture book of *The Sleeping Beauty* (2017). Her awards include: Six Helpmann Awards; Five Green Room Awards; Three Australian Production Design Guild Awards and Three Sydney Theatre Awards. Gabriela is currently working on *Swan Lake* for National Ballet of Canada.



NICK SCHLIEPER

Lighting Designer

Winner of six Green Room Awards, five Sydney Critics' Awards and five Helpmann Awards, Nick Schlieper designs for all the major Australian performing arts companies and works regularly internationally. Work for MTC includes *Macbeth*, *Hamlet*, *Richard III*, *Poor Boy*, *Ninety*, *The Visit* and set and lighting for *Death and The Maiden* and *North By Northwest*. His designs for STC, include *Chimerica*, *The Present* (in Sydney and on Broadway) *Harp in the South*, *Three Sisters*, *King Lear*, *Waiting for Godot*, *Big and Little* (in Sydney, London, Paris and Vienna), *War of the Roses*, and set and lighting for *Endgame*, *Face to Face*, and *Baal*. He designed set and lighting for Malthouse, *Pompeii LA*, and Belvoir Street, *Royal David's City*. He lit *Priscilla Queen of the Desert* in Australia, on Broadway and in London, and *Love Never Dies* in Sydney, Melbourne, Hamburg and Tokyo. His work in opera includes *Turk in Italy*, *Il Trovatore*, *L'elisir d'amore*, and *Falstaff* for Opera Australia; *Lear*, for Salzburg Festival and *Midsummer Nights Dream* and *Billy Budd* for Hamburg State Opera.

Creative Team



KATE MILLER-HEIDKE

Composer

Kate Miller-Heidke is an award-winning singer/songwriter who lives between the worlds of opera/music theatre and contemporary pop. With her collaborator Keir Nuttall, she wrote the music and lyrics to *Muriel's Wedding: The Musical*, which won a 2018 Helpmann Award for Best Musical Score. Trained as a classical singer at the Queensland Conservatorium, Kate has appeared at the Metropolitan Opera in New York in John Adams' *The Death of Klinghoffer*, and has performed several roles for the English National Opera. Her debut opera as a composer, *The Rabbits* (based on the book by Shaun Tan and John Marsden), was commissioned by Opera Australia and sold out seasons in Perth, Melbourne, Sydney and Brisbane. It won 4 Helpmann Awards including Best Score and Best New Australian Work. Kate has released four studio albums in Australia. *O Vertigo!* debuted at #4 on the ARIA album charts, *Nightflight* at #2, and *Curiouser*, which reached double platinum sales in Australia and spawned the multi-platinum hits 'Last Day On Earth' and 'Caught in the Crowd'.



KEIR NUTTALL

Composer

Keir Nuttall is a guitarist, songwriter, producer and collaborator with Kate Miller-Heidke. Keir co-wrote the music and lyrics to *Muriel's Wedding: The Musical*, which won a 2018 Helpmann Award for Best Musical Score. He co-produced and co-wrote her albums 'Nightflight' and 'Curiouser', which surpassed double-platinum sales and spawned 3 platinum hits. Their song 'Caught in the Crowd' was the first Australian song to win the prestigious International Songwriting Competition. Keir also performs as musical comedian Franky Walnut. His debut album, *The Franky Walnut Reflective Drink Coaster*, received rave reviews and was nominated for an ARIA Award for Best Comedy Release. As well as producing several of Kate's albums, Keir has produced and composed the electronic music project *Fatty Gets A Stylist*, whose song 'Are You Ready?' has been used in several high-profile commercial campaigns around the world. He has written several short films, including *The Birthday Circle*, which screened at 36 film festivals worldwide, winning 6 awards and was considered for a BAFTA.



IAN McDONALD

Musical Director &
Additional Composition

Ian McDonald has worked as Musical Director, Composer, Sound Designer, and Music Editor over many seasons on many MTC productions, most recently on *Macbeth*, *North by Northwest*, *Pennsylvania Avenue*, *The Gift*, *Apologia*, *Songs for Nobodies*, *All About My Mother*, *Richard III*, *Realism*, *Poor Boy*, *The Hypocrite*, *Ninety*, *Scarlett O'Hara* at the *Crimson Parrot*, *Rock 'n' Roll*, *The Glass Soldier*, *The Pillowman*, *The History Boys*, *Festen*, *The 25th Annual Putnam County Spelling Bee*, *Urinetown*, *Company*, *Piaf*, *High Society*, *Cyrano de Bergerac*, and *Things We Do for Love*. He was Musical Director on *The Threepenny Opera* (STC); *Cabaret*, *Restoration*, *Marat/Sade*, and *The Emerald Room* (STSA); *Man of La Mancha* (the Arts Centre); and *Villain of Flowers* and *Nathaniel Storm* (NIDA Company). He was Composer for *A Delicate Balance* for STC; *Amy's View* for QTC; *Tear from a Glass Eye* for Playbox; 'Tis Pity She's a Whore and *A Midsummer Night's Dream* for STCSA; and *Shimada* (Broadway, New York).



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Creative Team



LEITH MCPHERSON

Voice & Text Coach

Leith has previously worked on MTC's productions of *A Doll's House: Part Two*, *An Ideal Husband*, *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 *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 voice and dialect coach for *Harry Potter and the Cursed Child* (Australia) and is Head of Voice and Movement for the Theatre Department at the VCA.



SOPHIE WOODWARD

Assistant Costume Designer

Sophie is MTC's Costume Co-ordinator. Her MTC debut as Costume Designer was on *Hungry Ghosts* for Season 2018 followed by Costume Design Assistant for *An Ideal Husband*. 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/FortyFive Downstairs); *The Pyjama Girl* and *Letters from the Border* (Hothouse Theatre); *A Long Day's Dying*, *Conspiracy*, *Patient 12* and *The Savages of Wirramai* (LaMama); *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 (2016-18), with one of her music videos being awarded the J award Australian Music Video of the Year in 2015.

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