



# Annual Report 2015



THE UNIVERSITY OF  
**MELBOURNE**

MTC is a department of the University of Melbourne

#### MTC Headquarters

252 Sturt St  
Southbank VIC 3006  
03 8688 0900

#### Southbank Theatre

140 Southbank Blvd  
Southbank VIC 3006  
03 8688 0800

**mtc.com.au**

#### Venues

Throughout 2015 MTC performed its Melbourne season of plays at Southbank Theatre, The Sumner and The Lawler, and the Fairfax Studio and Playhouse at Arts Centre Melbourne.

**Managing Editor** Virginia Lovett

**Graphic Designer** Helena Turinski

**Cover Image** Jeff Busby

**Production Photographers** Sebastian Bourges, Jeff Busby, Pier Carthew, Adele Cochrane, Jean Couturier, Paul Dunn, Tim Grey, Mauro Palmieri, Shane Reid, Sarah Walker.

**Cover** *North by Northwest*: Matt Day and Amber McMahon

# Melbourne Theatre Company Annual Report 2015

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## 2015 Highlights

**\$12.7 million**  
box office revenue earned

**4** new  
Australian  
plays  
in Mainstage Season

**19**  
directors mentored  
through secondments, Women Directors Program  
and Assistant Directors Program

**685** total performances

**230,550**

paid attendances to MTC productions

**494**

actors, creatives and Industry  
professionals worked with MTC

**\$3.7  
million**

of economic impact generated  
by *North by Northwest*

**\$24.4 million**  
total revenue

**7**

independent  
theatre companies  
supported via NEON Festival  
of Independent Theatre

**7,949**

school tickets sold  
to MTC productions

**16**

playwrights  
under commission

**6**

productions on tour  
or interstate transfer

**131%**

of core government funding spent  
directly on cast and creative wages

# MTC Board

## **Terry Moran AC (Chair)**

Secretary of the Department of Prime Minister and Cabinet to 2011; Chair of the Barangaroo Delivery Authority; Special Adviser on Public Sector Reform at the Boston Consulting Group; Chair Cranlana Programme; National President of the Institute of Public Administration; Governor of the Committee for Economic Development of Australia; BA (Hons). Board member since January 2012. Chair from January 2014.

## **Tony Burgess**

Chief Executive Officer of Flagstaff Partners; Director of Diversified United Investment Limited; Director of Melbourne Business School Limited; Chairman of the Melbourne Foundation for Business and Economics; Governor of the Ian Potter Foundation; Member of CPA Australia; Fellow of the Financial Services Institute of Australia. Board member since February 2015.

## **Professor Barry Conyngham AM**

Dean, Faculty of the Victorian College of the Arts and Melbourne Conservatorium of Music, University of Melbourne; Emeritus Professor University of Wollongong and Southern Cross University; MA (Hons), DMUS: CertPostDocStud (UCSD). Board member since October 2013.

## **Professor Glyn Davis AC**

Vice Chancellor, The University of Melbourne; Professor of Political Science; past Chair, Universities Australia; B.A (Hons), PhD, AC, FASSA. Board member since January 2005.

## **Patricia Faulkner AO**

Chair of the Telecommunications Industry Ombudsman Board, the National Health Performance Authority and Jesuit Social Services; Deputy Chair of St Vincent's Healthcare Australia; Commissioner of the Commonwealth Grants Commission. Board member since February 2015.

## **Jonathan Feder**

Partner at K & L Gates; Theatre Producer (JAF Productions and Two Left Feet Productions); B.Laws (Hons), B.Sc. Board member since June 2010.

## **Gillian Franklin**

Founder and Managing Director of The Heat Group; Board member of: Australian Grand Prix Corporation (Deputy Chair), Cosmetic, Toiletry and Fragrance Association of Australia (CTFA), ACCORD, The Heat Group, TFS Corporation, Member of the Visitor Economy Ministerial Advisory Committee. Board member since September 2006.

## **Jane Hansen**

Chair of the Little Foundation; Member of the University of Melbourne Council and the Humanities Foundation Board; previously on the Boards of the MCG Trust, the State Sport Centres Trust, the Federal body of Athletics Australia and the Foundation of the State Library of Victoria. Board member since February 2015.

## **Janette Kendall**

Janette Kendall is a non-executive director of Wellcom Worldwide, and a partner at Goldeneye Media; previously on the boards of the Melbourne International Festival of the Arts, AURL Foodworks, Clemenger BBDO; former Senior Vice President at Galaxy Entertainment Group, China. Board member since February 2015.

## **Ian Marshman**

Former Senior Vice-Principal, University of Melbourne Chair of the Universitas 21 Managers Group and Chair of VTAC Committee of Management; Director of Headspace National Youth Mental Health Foundation; Chair, Melbourne Dental Clinic Board; BA (Honours), LLB. Board member since January 2009.

## **Martyn Myer AO**

Chairman, The Myer Family Investments Ltd; Member of the Council of the University of Melbourne; Chairman of Cogstate Limited; B.Mech Eng, M.Eng. Science, M. Sc in Management, FIEA. Board member since January 2011.

## **Maureen Wheeler**

Founder of Lonely Planet Publications; Founder and Trustee of the Planet Wheeler Foundation; Board member of Text Publishing; previously principal patron of the Melbourne Ring Cycle, and board member of Tourism Tasmania and the Northern Territory Tourism Advisory Board. Board member since July 2014

# MTC Foundation Board

## **Jane Hansen (Chair)**

Chair of the Little Foundation; Member of the University of Melbourne Council and the Humanities Foundation Board; previously on the Boards of the MCG Trust, the State Sport Centres Trust, the Federal body of Athletics Australia and the Foundation of the State Library of Victoria. MTC Foundation Chair since August 2015.

## **Terry Bracks AM**

Founding Chair of Western Chances; Patron of Heide Gallery and the Williamstown Literary Festival; formerly a board member of Breast Cancer Network Australia, the National Film and Sound Archive, the Australian Children's Television Foundation; and a past Trustee of the Victorian Arts Centre Trust. MTC Foundation Board member since March 2015.

## **Fiona Griffiths**

Board member of Ruyton Girls' School; former School Council President Auburn Primary School; formerly ANZ Group Strategy, ANZ Legal Group and a senior associate at DLA Phillips Fox. MTC Foundation Board member since March 2015.

## **Brett Sheehy AO**

MTC Artistic Director; Board member since January 2012.

## **Virginia Lovett**

MTC Executive Director; Board member since January 2013.

## **Adrian Collette AM (Observer)**

Vice-Principal (Engagement), University of Melbourne; Board member of Australia Council for the Arts and Committee for Melbourne; Life Member of Live Performance Australia; previously Chief Executive Officer of Opera Australia.

## **Janette Kendall**

Non-executive director of Wellcom Worldwide and a partner at Goldeneye Media; previously on the boards of the Melbourne International Festival of the Arts, AURL Foodworks, Clemenger BBDO; former Senior Vice President at Galaxy Entertainment Group, China. MTC Foundation Board member since March 2015.

## **Leigh O'Neill**

Executive General Manager, NAB Micro & Small Business in Personal Banking; Chair of Chunky Move; formerly General Manager for NAB Private Wealth in Victoria and Board member for the Griffin Theatre Company Board and the Ilhan Food Allergy Foundation. MTC Foundation Board member since March 2015.

## **Virginia Lovett**

MTC Executive Director; MTC Foundation Board member since March 2015.

## **Tiffany Lucas**

MTC Development Director; MTC Foundation Board member since March 2015.

## **Lia Chappell**

MTC Finance Director; MTC Foundation Board member since March 2015.

# Chairman's Report



Melbourne Theatre Company is an exceptionally risky business. By that I don't necessarily mean MTC's activities are financially precarious or chancy – though we work within very tight margins. I mean that risk is an ever-present factor in everything the Company does,

implied in its mission statement, locked into its DNA. We launch at least a dozen new products onto the market every year and in any other line of business that would be risky enough. But in our business, commercial risk is further complicated by factoring in artistic risk.

We have a duty to be a centre of excellence in theatre, to push the boundaries of the art, to lead our audience to new experiences and not always follow them to pastures that are known and safe. In every season, MTC produces shows that we know full well have no large audience, but they fulfil our need to do valuable and interesting work, they speak to our artistic vibrancy. The risks of programming such plays are carefully calculated and ultimately balanced with those shows we believe have greater commercial appeal. In this regard, MTC's 2015 Season was like any other, a tightrope walk, with risk – commercial on one side, artistic on the other – being the pole we hold.

There were some wobbly moments in 2015, especially with a couple of shows that were lauded by the critics but failed to find their potential audience. Yet that won't dissuade the Company from taking the same kind of risks in the future. The answer is not to be more commercial, but to work harder to attract new audiences (while, of course, retaining our large and loyal subscriber base). We go forward on the firm assumption that the arts are important to everyone. They enrich

lives; they bring us pleasure and insight; they dissect, criticise and question our assumptions; they reflect our experience back to us, revealing what we have failed to notice; and while they'll often be an escape from the world, we know that the world will seem a little altered when we return to it.

And within live performance, theatre holds a special place. It's the most immediate and contemporary of arts, the most in touch with our changing society, most in tune with today's dreams, fears and expectations – and that's why developing new Australian work, despite it being inherently riskier than other types, is so central to MTC's identity. In new Australian plays we tell stories about ourselves and get to the heart of who we are. We create a space for debate and reflection on contemporary Australian issues. In 2015, by staging four new Australian works and commissioning, developing and presenting readings of many others, MTC rededicated ourselves to be relevant to our society.

Yet, inexplicably, deep relevance to Australian lives does not convert to government support. Indeed, the so-called heritage arts, by which I include opera, ballet and orchestras, despite drawing heavily on a classical European repertoire, all receive many times the public support of MTC. By any measure you choose, government, especially the Victorian government, is under investing in the most immediate, popular and contemporary of the performance arts. This fact is made clearer by comparing our situation to other state theatre companies. Queensland Theatre Company, for instance, received around \$3.6 million of recurrent funding from state government in 2015, which allows them, despite their much smaller size, to take on ambitious projects such as the Tim Finn musical *Ladies in Black*. Similarly, STC received over \$3 million of funding and support from the NSW government. We received just over \$480,000 from ours. Since we run wide-ranging extra-curricular programs in education, audience development and career development within the performing arts industry and have generously supported

independent theatre companies, we are mystified by the apparent undervaluing of MTC's contribution to the cultural vibrancy of Victoria.

Our future is dictated by a simple equation: as the proportion of our revenue coming from government sources lowers, the greater will be our reliance on commercial factors, which adds up to fewer artistic risks being taken, less artistic vitality, a trimming of ambition.

Let's hope that it doesn't get to that. And in the meantime, we maintain our ambitions and set our sights on what the Company can do to help itself. The MTC Foundation is up, running and doing well, and we have maintained sponsorship to allow us to continue all our important programs for the time being.

One thing in the pipeline is to strengthen our relationships with audiences around Victoria. In the future, we will be placing more emphasis on taking successful productions to the regional centres as well as outer metropolitan Melbourne. If we want to find new audiences for MTC, that is where they are likely to be. With regular short seasons of MTC productions in regional centres we can build the kind of audience loyalty we have long enjoyed in Melbourne and solidify our position as Victoria's flagship theatre company.

Terry Moran AC  
Chairman

# Artistic Director's Report



In 2015, MTC continued to implement its strategy for the development and production of new Australian stories and the nurturing of new audiences.

We presented four world premiere seasons of Australian works in our mainstage program

and a national premiere of an Australian play in our family program. Two of our productions (one from late 2014 and one from early 2015) were nominated among five works for the 2015 Helpmann Award for Best New Australian Work – a record for MTC.

This strategy around new writing is being refined in 2016 and beyond to ensure that Melbourne once again is recognised as the birthplace of our nation's finest Australian stage writing, as it was decades ago thanks to legendary Melbourne companies such as the Pram Factory and Playbox.

Successes such as these Helpmann Award nominees were complemented by several outstanding box-office hits, including *North by Northwest* (an Australian-authored adaptation of the classic Hitchcock film), *Jumpy*, and *The Weir*.

We believe presentation of the best contemporary stories, Australian and international, is at the heart of twenty-first century theatre's relevance to our society, our politics, our relationships and our world.

Good stories abound in this Annual Report. Our third NEON Festival of Independent Theatre cemented our role in the wider landscape of Melbourne theatre as perhaps no other flagship organisation has managed, whether in theatre, dance, opera, or orchestral music. Our Women Directors Program was so successful we have expanded it in 2016 to include more mentorships in a re-named Women in Theatre Program. Our Education and Family Programs grew. Our co-production, *Complexity of Belonging*, toured to the Netherlands, Germany, France and Taiwan, garnering standing ovations in every city (the first time MTC has toured to Europe). Two shows generated at MTC were programmed for commercial return seasons in 2016 (*North by Northwest* and *Pennsylvania Avenue*). Our Cybec Electric Play Readings (supported by Dr Roger Riordan AM and the Cybec Foundation) also saw audiences grow. And our commissions scheme (supported by the Joan and Peter Clemenger Trust) thrived, with more fine writers brought into MTC's development activities.

Despite these successes and achievements, with the lowest percentage of total government support of any of Australia's 28 major performing arts organisations, challenges exist, and our Chairman's report addresses these.

As well, across the nation theatre cast sizes are diminishing, actors have to double roles more and more often, and the wish by us (or indeed any state theatre company of Australia) to perform some of the greatest works of Shakespeare, Voltaire, Marlowe, Goethe or the best of American musical theatre as written is simply impossible.

These require the slashing of huge slabs of text or even whole scenes, doubling or tripling actors' roles, and re-arranging music written for an orchestra to a band of five. Take just one very simple example. In the 1980s it was *de rigeur* for major Australian productions of *Romeo and Juliet* to be performed with around 20 actors. Now it is presented by the major companies with around 10. Countless other examples abound. And then there are the severe restrictions on set and costume budgets. The 'eye candy' afforded opera and ballet audiences is rarely afforded our theatre audiences.

Indeed our colleagues in ballet, opera and the symphony orchestras for many years rightly demanded of government this would not happen to them, and it hasn't. They argued passionately and successfully that a nation's flagship arts companies which cannot present our audiences with the acknowledged masterpieces would be hobbled unconscionably. And so ballets by Balanchine or Nureyev are performed as choreographed and envisioned by those artists, symphonies by Beethoven or Mahler are played as composed, and operas by Puccini or Bizet are sung and presented as conceived. Yet this is not so for many of the greatest works of theatre. In my view, the time has come to redress this growing chasm between support of our flagship theatre companies and rightful support of flagship companies in other artforms.

That said, we remain optimistic and ever-buoyant. Our State and Federal Governments are developing programs which open the door to specific initiatives on which we can embark, especially around touring, reflecting the diversity of Australian society, and the creation of landmark works. We look forward to what these programs will deliver to our nation's cultural landscape.

As well, in 2015 we established the MTC Foundation, which was launched in early 2016 and sets us on a path, we hope, to realising many of MTC's dreams which financial constraints have previously prevented.

We are Melbourne's theatre company, and we remain as inventive, innovative, resourceful and relevant as ever.

Brett Sheehy AO



# Executive Director's Report



This year presented the company with a number of challenges and opportunities, welcomes and farewells and access to new audiences locally, nationally and internationally.

The Company presented 18 productions across mainstage, NEON

Festival of Independent Theatre, a family production and a touring education show. This equated to 685 performances, attendances of over 230,000 and thousands of kilometres travelled across the State.

Despite a challenging year at the box office, the budget and expenditure measures now in place across production, marketing and in our theatre enabled the Company to weather a box office shortfall in an ever increasing competitive market environment. In the last quarter with some key shows falling short of budgets the Company was nimble and robust enough to delay discretionary expenditure, reduce leave liability and decrease costs across the Company without compromising the artistic outcome.

This, coupled with an increase in revenue from private and corporate giving, and a reduced net cost of servicing corporate and private donors, means the Company will report an operating deficit of just \$19,259. An excellent outcome with all things considered.

However, this year again highlighted only too clearly how reliant the Company is on box office income with government subsidy falling below 10% and going backwards in real terms. Most shows have very high capacity targets to reach budget, and in a volatile and highly competitive marketplace every production is a risk.

If the Company remains reliant on earned income the Company will wilt. It will no longer be able to invest in new writers, new directors, new ideas, new audiences, tours or education programs as it will be near impossible for the Company to take on any major risk. Our ticket prices will need to rise and this will deter new and young audiences coming to experience one of Australia's great theatre companies.

The only way we can swim against the tide is from increasing our contributable income through private giving.

With this in mind one key strategic focus for 2015 was to fully establish the new MTC Foundation.

Jane Hansen was appointed as the inaugural Chair in August and in October, as part of the Australia Council Philanthropy study tour, Jane and I visited many key arts organisations in New York and Philadelphia to meet with their Chairs and Heads of Philanthropy and Giving. It was a unique opportunity to discuss new methods and best practice in private giving with people like Anne Ziff, Chair of the Metropolitan Opera, Matthew Van Besen, President, New York Philharmonic, and Hattie Jutigar, Executive Director Development and Planning at the Lincoln Center Theatre. We returned energised and ready to propel the Company into its next exciting phase of growth.

The Company bade adieu to Associate Artistic Director Sam Strong and Associate Director Leticia Cáceres who had both been with MTC for three years. Sam is now Artistic Director at QTC and Leticia will work nationally and internationally as a freelance director. In 2016 they return to the Company to direct three mainstage shows so Melbourne audiences will not miss out on their immense talents and I am sure we will see them in years to come.

We welcomed a number of new Board members to the boardroom table under the Chairmanship of Terry Moran. The new members were Jane Hansen, Patricia Faulkner, Jeanette Kendall and Tony Burgess, bringing with them a wealth of experience and knowledge. Championed by MTC's Chair, three out of four of the new appointments were women – confirming MTC's commitment to challenging gender disparity in all areas of the business from the top down.

The inaugural year of the *Sharing The Light* Initiative supported through Crown Resorts Foundation and the Packer Family Foundation was very successful, and gives MTC a platform to develop new audiences and reach disadvantaged students across the state over the life of the remaining five-year gift.

The initiative enabled students from 60 disadvantaged schools to experience MTC productions with thousands of tickets sold at a subsidised price of just \$5, and the Company took its education show to nine schools in regional Victorian areas including Hamilton, Echuca and Yarram.

This year the Company undertook its first economic impact study for one of its biggest shows, *North by Northwest*. The report indicated this one show alone generated \$3.7 million worth of economic benefit for the City of Melbourne. More detail about the findings is in this annual report. In July 2015 MTC was running a production in four theatres – the Sumner, Lawler, Arts Centre Melbourne's Playhouse and Fairfax theatres. On any one Saturday during July nearly 3000 people were seeing an MTC production. This meant employment for actors, creatives, ushers, box office staff, bar staff, car parking staff, and technical and production staff, creating economic impact for the city and jobs for creative industries.

The Victorian creative industries contribute \$22.7 billion to the state representing 8% of the total economy and employing over 220,000 people. Melbourne Theatre Company plays and will continue to play a vital role in this ecology.

Many of the key programs that make Melbourne Theatre Company great would not be possible without the support of our subscriber base and our many, many Donors. The company would like to thank them for their generosity and loyalty.

I would also like to extend my gratitude to my colleagues – Brett Sheehy, the Executive team and MTC Board for their ongoing support and counsel.

Virginia Lovett

# Development Director's Report



First and foremost – thank you – to all of our visionary Donors, supportive Members and engaged Corporate Partners for making 2015 a fantastic year for Melbourne Theatre Company and everyone in our community who had the opportunity to experience life-changing theatre over the past

year. In 2015 alone, support from Donors, Members and Corporate Partners helped MTC to:

- stage 685 performances;
- commit to five new playwriting commissions;
- provide \$5 subsidised tickets to students at low-socioeconomic schools;
- work with 494 artists and industry professionals;
- interact with almost 8,000 students;
- offer nearly 20 secondments and internships to aspiring theatre-makers;
- tour our Education program to regional Victoria and Tasmania;
- support 10 up and coming women directors; and
- expand our NEON Festival of Independent Theatre

That's just to name a few achievements!

It was a marvelous year for MTC Philanthropy as philanthropic support reached an all-time high, with our generous Donors gifting over \$1.75 million to the MTC Foundation. This represents an increase in donation income of over 127% above 2014. What a remarkable result! The Philanthropy team, led by Sarah Kimball (January to July) and Patrick Rundle (September to present) worked hard to ensure efficiency in our fundraising efforts, resulting in our cost of fundraising being only \$0.17 per dollar raised. And, of course, we had a great time along the way –

getting to personally know and continue to build relationships with so many of our generous Donors. The MTC Foundation Board also began to take shape in 2015, with the appointment of MTC Foundation Chair, Jane Hansen as well as Foundation Board Members Terry Bracks, Fiona Griffiths, Janette Kendall and Leigh O'Neill. Thank you to these inspirational leaders for taking up the challenge and adventure of joining the MTC Foundation as inaugural members. I am confident that philanthropy at MTC will continue to grow and thrive under their guidance.

Also, from everyone at MTC, I'd like to say a special thank you to a number of our major Donors and supporters who helped make 2015 extraordinary including our new Artistic Director's Circle Members, the MTC Youth Ambassador Giving Circle supporters, the Cybec Foundation, Geraldine Lazarus, the Peter and Joan Clemenger Trust, the Lady Mayoress Committee, the Vizard Foundation, Crown Resorts Foundation and Packer Family Foundation. Their support, along with our other dedicated Donors, made a real difference in the quality, accessibility and affordability of transformative theatre in Victoria.

It was also a great year for our Corporate Partnerships, with income from sponsorships and corporate entertainment reaching a new high of nearly \$2.8 million (including in-kind support), which represents a growth in revenue of over 191% above 2014. Through the leadership of Dean Hampel, MTC signed on 17 new Corporate Partners in 2015 including three new Major Partners: Qatar Airways, Smooth FM, and Network Ten. We also continued to build stronger relationships with many of our longstanding partners including Audi Australia and Fairfax Media.

In addition to these two strong, longstanding programs, the MTC Development Department also launched a brand new Membership Program in 2015. Inaugural MTC Members had the exclusive opportunity to relax and socialise in the newly opened Qatar Airways MTC Lounge on Level 2 of Southbank Theatre. Surrounded by a changing exhibit of art from our Corporate Partner, Artbank, MTC Members enjoyed complimentary snacks and beverages while taking in stunning views of the Melbourne Arts Precinct.

It is undeniable that 2015 was an outstanding year for MTC Development. But, all of this generous support from Donors, Members and Corporate Partners is, at the end of the day, simply a reflection of and a tribute to the quality and excellence of the work MTC puts on stage. It's our community overtly demonstrating the importance of the arts – and theatre in particular – to our lives. And it's a vote of confidence from the people of Melbourne and greater Victoria in our State theatre company.

With such great investment from our supporters comes great responsibility for MTC – and we take this responsibility incredibly seriously. Thank you, dear Donors, Partners and Members, for investing in us in 2015. Your passion and generosity continues to help transform lives through theatre.

Tiffany Lucas



# Literary Director's Report



In the ancient Sanskrit textbook, the *Natya Shastra*, the author wrote that all performing arts must answer three fundamental questions: How do we live now? How does the universe work? And, how should we divert and entertain people of all classes who would mostly

rather drink and make merry? I read and assess hundreds of plays each year and it seems that these are still good and relevant questions for playwrights to try to answer.

Each in their own way, the four new Australian plays in our 2015 mainstage season were seeking answers to those three questions. Aidan Fennessy's collaboration with musician Tim Rogers, *What Rhymes with Cars and Girls*, was about love and the complexities of creativity in the modern world. Kylie Trounson's deeply personal *The Waiting Room* studied the current science of love and the love of science in an ambitious play, whose many twisted storylines stretched over decades. Bombast, pomposity and false reverence were the targets of *The Last Man Standing*, Steve Vizard and Paul Grabowsky's satire set around a Gallipoli commemoration concert. And *North by Northwest*, adapted by Carolyn Burns, was as entertaining and exciting a night in the theatre as anyone could hope for. Each had been developed in-house and a great deal of dramaturgical time and care had been spent by the directors, the cast and the literary department to get them ready for the stage. There were many drafts and emendations, tweaks in rehearsals and line changes right up until Opening Night – and sometimes beyond.

And while we may have been kept busy in the literary office on those performance scripts, in the background we worked away on many, many other scripts, building deep options for Season 2016, while providing the support necessary to develop the skills and careers of playwrights.

Again in 2015, Cybec Electric provided us with a first look at some promising new scripts, and a chance to see how they felt on their feet. We are ever-grateful to Dr Roger Riordan AM and the Cybec Foundation for generously providing the much-needed funding to present this play reading series. In 2015 the program was also supported by the Victorian College of the Arts (who placed graduate interns in rehearsal rooms), Playwriting Australia, Red Stitch Actors Theatre and Griffin Theatre Company. Gender equity is a key part of the program, as is a diversity of creative styles, genres and voices, and this may have been the most diverse set of readings yet. We read *Frogs Cry Wolf* by Dan Lee, *The Unknown Man on Summerton Beach* by Tobias Manderson-Galvin, *Archimedes' War* by Melissa Reeves, and *Moths* by Michele Lee. Cybec Electric has led to many successes. As well as *The Waiting Room* from 2014, plays from the first two series have gone onto productions at Perth and Griffin Theatre Companies, with others slated for production in 2017.

With the Joan and Peter Clemenger Trust as generous benefactors of our commissions program, we were thrilled to offer new play commissions to Judith Lucy, Damien Millar, Joanna Murray-Smith and Eddie Perfect, plus a co-commission with Bell Shakespeare to Justin Fleming. However, play commissions represent just the tip of the assessment and workshopping iceberg. A large part of the Literary Office's day-to-day activities is taken up with the business of sourcing and dissecting new plays and discussing work with playwrights. My diary reminds me of ninety-six meetings with forty-four playwrights and thirty meetings with twenty-six directors, academics, and artistic colleagues. I felt heartened in my face-to-face meetings with playwrights to note that the majority of the faces were female and a significant proportion under thirty and from a culturally and linguistically diverse background. I was also involved in panel sessions for the Melbourne Festival, the National Theatre Forum, and Playwriting Australia's Play Festival. With PWA, we also ran another year of dramaturgy internships, while, with the Australia Writers Guild, we held a playwrights night.

MTC CONNECT continues to evolve and, at the NEON Festival of Independent Theatre, we presented three readings of works by MTC CONNECT participants and their colleagues: Rashma N Kalsie, Marco Romero and Rani Pramesti, Ria Soemardjo, Kei Murakami, and Shivanjani Lal. MTC CONNECT also held a final workshop and showing of the Nadja Kostich project *Pigeons*.

One of the most exciting new developments last year was our successful applications for University of Melbourne's MacGeorge Fellowships, which allowed successful UK playwrights Joe Penhall and Simon Stephens to visit Melbourne for an extended period, delivering lectures for the university and the general public. As well as sessions with our commissioned playwrights and VCA students, both Joe and Simon submitted to a public 'In Conversation' event with me. With the Lawler filled to capacity, these star playwrights brought inspiration and a little bit of glamour to the Literary Office, and most importantly, brought playwrights together, unifying their sense of resolve and identity.

Finally, Yale University invited me on a panel to judge an international playwrighting award. I made the most of the opportunity by arranging meetings with colleagues at many New York theatre companies to learn about their approaches to play development and forge a few new relationships for MTC.

Plays and playwrights are at the heart of MTC, so it's heartening indeed to see the Literary Office grow and start to capture the ambition of our creative talent, and shepherd it to productions of significance.

**Chris Mead**  
Literary Director

# 2015 Mainstage Season

In 2015, MTC produced eleven mainstage productions. Four new Australian plays received their World Premieres, including our adaptation of *North by Northwest*, based on the Alfred Hitchcock thriller, Steve Vizard and Paul Grabowsky's Anzac tribute *The Last Man Standing*, and What Rhymes with Cars and Girls written by Aidan Fennessy and featuring the music and lyrics of Australian icon, Tim Rogers. Fresh from London stages came two new plays (*Jumpy* and *Birdland*), and there were revivals of modern classics by Samuel Beckett (*Endgame*), Ariel Dorfman (*Death and the Maiden*) and Harold Pinter (*Betrayal*). There was also our Victorian premiere production of Irish writer Conor McPherson's ghost-ridden play *The Weir*. To this impressive line-up we added on a bright, thoughtful family show, Finegan Kruckemeyer's *The Boy at the Edge of Everything*.

Our collaborations with other theatre companies this year led to some outstanding theatrical experiences, beginning in March when *Jumpy* went to the Sydney Opera House for its season with the Sydney Theatre Company. Our co-production with STC, *Death and the Maiden*, also transferred to Sydney, while, in August, we brought the State Theatre Company of South Australia's production of *Betrayal* to Melbourne. Our thrilling production of *North by Northwest* was the result of an extraordinary collaboration between MTC, producers Kay+McLean and Warner Bros Theater Ventures, and finally, we took our much-loved production of *The Weir* to the Theatre Royal in Hobart for four performances.



Opening Night Partner

Media Partner

Jane Turner and Marina Prior



**‘Turner’s comic genius is given full scope.’**  
Cameron Woodhead, *The Age*

**‘This is a rib-tickling, heartwarming show in which a troupe of women led by the great Jane Turner, under the baton of the formidable Pam Rabe, show what the theatre can do when it rolls up its sleeves and works up a storm of entertainment.’**  
Peter Craven, *The Saturday Paper*

# Jumpy

by April De Angelis

Turning fifty is not for the faint of heart was the life-lesson drawn from UK playwright April de Angelis’s perceptive social comedy. With the ever-popular **Jane Turner** and **Marina Prior** heading a stand-out cast and directed by **Pamela Rabe**, the show proved to be one of the hits of the season.

**31 JANUARY**

–

**14 MARCH 2015**

**Southbank Theatre,  
The Sumner**

**Performances** 48  
**Paid Attendance** 24,662

**Production Briefing** 27 January  
**Opening Night** 5 February  
**Forum Night** 9 February  
**Donor Event** 17 February  
**Audio Described Performances**  
3 March and 7 March  
**Captioned Performances**  
14 March

## Production

**Director** Pamela Rabe  
**Set Designer** Michael Hankin  
**Costume Designer** Teresa Negroponte  
**Lighting Designer** Matt Scott  
**Composer and Sound Designer** Drew Crawford  
**Voice and Dialect Coach** Leith McPherson  
**Choreographer** Dana Jolly  
**Assistant Director** Marcel Dorney  
**Stage Manager** Jess Burns  
**Assistant Stage Manager** Stephen Moore  
**Stage Management Secondments**  
Christa Jonathan (VCA Robert McDonald Award  
Scholarship), Jack Kincaid

## Cast

Laurence Boxhall, Caroline Brazier, John Lloyd Fillingham, Brenna Harding, Tariro Mavondo, Marina Prior, David Tredinnick, Jane Turner, Dylan Watson





Production Partner

Media Partners

Tim Rogers, Sophie Ross and Xani Kolac



**‘As polished and refined a premiere of a new musical play as you are likely to encounter.’**

Chris Boyd, *The Australian*

**‘An evocative, witty and heartfelt script.’**

Rebecca Harkins-Cross, *The Age*

# What Rhymes with Cars and Girls

by Aidan Fennessy  
music and lyrics by Tim Rogers

Listening one day to **Tim Rogers’s** iconic nineties album, *What Rhymes with Cars and Girls*, writer **Aidan Fennessy** detected in the songs a clear emotional through-line, an everyday ballad of two lovers coming together and holding on for dear life. Supported by a small band led by Rogers himself, luminous performances by **Johnny Carr** and **Sophie Ross** gave richness and heart to director **Clare Watson’s** debut mainstage production for MTC.

**13 February**

–

**28 March 2015**

**Arts Centre Melbourne,**  
Fairfax Studio

**Performances** 49  
**Paid Attendance** 12,349

**Production Briefing** 9 February  
**Opening Night** 19 February  
**Forum Night** 23 February  
**Audio Described Performances**  
17 March and 21 March

## Production

**Director** Clare Watson  
**Musical Director** Tim Rogers  
**Set Designer** Andrew Bailey  
**Costume Designer** Kate Davis  
**Lighting Designer** Richard Vabre  
**Sound Designer** Russell Goldsmith  
**Voice Consultant** Debbie Phyland  
**Stage Manager** Christine Bennett  
**Assistant Stage Manager** Jess Maguire  
**Directorial Secondment** Shannon Loughnane

## Cast

Johnny Carr, Sophie Ross

## Band

Ben Franz, Xani Kolac, Tim Rogers



Colin Friels and Luke Mullins

**“...director Sam Strong is cunning, and he keeps the tone perfectly balanced between all-is-lost and upsettingly funny.”**

*John Back, Time Out*

**“[Luke] Mullins is a marvel, making the steward full of nervous tension and studied habitual physicality.”**

*Adam Rafferty, Theatre People*

# Endgame

by Samuel Beckett

Encased in the concrete tomb of **Callum Morton's** set, Samuel Beckett's comedy of final days had innumerable lively touches. In MTC Associate Artistic Director **Sam Strong's** lucid production, the master and servant relationship never seemed more absurd as when presented by **Colin Friels** and **Luke Mullins**. As the other double act, Nell and Nagg, **Julie Forsyth** and **Rhys McConnochie** popped up out of oil drums to perfume the foul world with sweet nostalgia.

**21 March**

–

**5 April 2015**

**Southbank Theatre,  
The Sumner**

**Performances** 38

**Paid Attendance** 17,077

**Production Briefing** 16 March

**Opening Night** 26 March

**Forum Night and Donor Event**

30 March

**Audio Described Performances**

21 April and 25 April

**Captioned Performances**

18 April

**Education Performances**

15, 21 and 22 April

## Production

**Director** Sam Strong

**Set Designer** Callum Morton

**Associate Set Designer** Andrew Bailey

**Costume Designer** Eugyeene Teh

**Lighting Designer** Paul Jackson

**Sound Designer** Russell Goldsmith

**Directorial Secondment** Daniel Lammin

**Stage Manager** Whitney McNamara

**Assistant Stage Manager** Emma Barbaro

## Cast

Julie Forsyth, Colin Friels, Rhys McConnochie,  
Luke Mullins





Media Partner

Greg Stone and Sophie Ross

**'The Waiting Room is a play which reveals in life.'**

Andrew Fuhrmann, *Daily Review*

**'The cast themselves are uniformly brilliant, bringing the play from humour to heartbreak and back in the blink of an eye.'**

Elizabeth Davie, *Arts Hub*

# The Waiting Room

by Kylie Trounson

Kylie Trounson wrote a clear-eyed history of her father's ground-breaking work in IVF technology and combined it with contrasting stories of infertile couples. **Sophie Ross** played Kylie and **Greg Stone** played Dr Alan Trounson among a deeply experienced cast, and director **Naomi Edwards** wove all the narrative strands together in a popular show.

**15 May**

–

**27 June 2015**

**Arts Centre Melbourne,**  
Fairfax Studio

**Performances** 49  
**Paid Attendance** 12,736

**Production Briefing** 11 May  
**Opening Night** 21 May  
**Forum Night** 25 May  
**Donor Event** 26 May  
**Audio Described Performances**  
9 June and 13 June  
**Captioned Performances**  
20 June

## Production

**Director** Naomi Edwards  
**Set Designer** Dayna Morrissey  
**Costume Designer** Chloe Greaves  
**Lighting Designer** Richard Vabre  
**Composer and Sound Designer**  
Russell Goldsmith  
**Video Designer** Michael Carmody  
**Voice and Dialect Coach** Geraldine Cook  
**Dramaturg** Chris Mead  
**Directorial Secondment** Cienda McNamara  
**Stage Manager** Jess Keepence  
**Assistant Stage Manager** Lisette Drew  
**Stage Management Secondment**  
Ariana O'Brien (QUT)

## Cast

Kate Atkinson, Brett Cousins, Belinda McClory,  
William McInnes, Sophie Ross, Greg Stone



Production Partner

Media Partners

Amber McMahon and Matt Day

**Goldman Sachs**



By special arrangement with  
Warner Bros. Theater Ventures

**‘A-grade entertainment.’**

Simon Plant, *Herald Sun*

**‘Gleefully imaginative and executed with remarkable precision.’**

Chris Boyd, *The Australian*

# North by Northwest

Original screenplay by Ernest Lehman  
Adapted for the stage by Carolyn Burns

One of the greatest chase films would have seemed impossible to stage live until director **Simon Phillips**, lighting and co-set designer **Nick Schlieper** and adaptor **Carolyn Burns** found their way through the maze of technical challenges. Backed by rapidly shifting settings and world-leading video effects, the hardworking cast of twelve created a box-office triumph for MTC and our production partners Kay+McLean.

**1 June**

–

**14 July 2015**

**Arts Centre Melbourne,**  
Playhouse

**Performances** 39  
**Paid Attendance** 30,547

**Production Briefing** 25 May  
**Opening Night** 4 June  
**Forum Night and Donor Event**  
8 June  
**Audio Described Performances**  
30 June and 4 July  
**Auslan Signed Performance**  
20 June  
**Captioned Performances**  
27 June

## Production

**Director** Simon Phillips  
**Lighting Designer** Nick Schlieper  
**Set Design** Simon Phillips and Nick Schlieper  
**Costume Designer** Esther Marie Hayes  
**Composer and Sound Designer** Ian McDonald  
**Original Film Music** Bernard Herrmann  
**Audio Visual Designer** Josh Burns  
**Associate Lighting Designer** Chris Twyman  
**Assistant Director** John Kachoyan  
**Voice and Dialect Coach** Leith McPherson  
**Sound System Designer** Terry McKibbin  
**Model Makers** Owen Phillips and Charlie Davis  
**Stage Manager** Christine Bennett  
**Deputy Stage Manager** Jess Burns  
**Assistant Stage Manager** Stephen Moore  
**Stage Management Secondment**  
Kaytlin Petrarca (VCA)

## Cast

Nicholas Bell, Ian Bliss, Justin Stewart Cotta,  
Matt Day, Sheridan Harbridge, Matt Hetherington,  
John Leary, Tony Llewellyn-Jones, Amber  
McMahon, Deidre Rubenstein, Lucas Stibbard,  
Lachlan Woods





Opening Night Partner

Media Partner

Mark Leonard Winter



**‘This is a play with more than atmosphere; it’s got guts, and compassion and cauterizing honesty. It’s unmissable.’**

Tim Byrne, *Time Out*

**‘This time-warping MTC production, directed by Leticia Cáceres, is confident and engrossing.’**

Chris Boyd, *The Australian*

# Birdland

by Simon Stephens

Mark Leonard Winter’s performance as Paul, the disintegrating rock-star in Simon Stephens’s hard-hitting exposé of the corrosive effects of fame, had audiences mesmerised. Stunning, too, in MTC Associate Director **Leticia Cáceres’s** innovative production, were the design elements from **Marg Horwell, Adam Gardnir, Andy Turner** and **Jethro Woodward** and a brilliant acting ensemble.

**6 June**

–

**11 July 2015**

**Southbank Theatre,  
The Sumner**

**Performances** 40

**Paid Attendance** 10,047

**Production Briefing** 1 June  
**Opening Night** 11 June  
**Forum Night** 15 June  
**Donor Event** 25 June  
**Audio Described Performances**  
 7 July and 11 July

## Production

**Director** Leticia Cáceres

**Set Designer** Marg Horwell

**Costume Designer** Adam Gardnir

**Lighting Designer** Andy Turner

**Composer and Sound Designer**

Jethro Woodward

**Voice and Dialect Coach** Geraldine Cook

**Fight Choreographer** Brad Flynn

**Choreographer** Stephanie Lake

**Stage Manager** Whitney McNamara

**Assistant Stage Manage** Jess Maguire

**Directorial Secondment** Phillip Rouse

**Stage Management Secondment** Jackson Harper

**Sound Secondment** Tristan Barr

## Cast

Michala Banas, Bert LaBonté, Socratis Otto, Anna Samson, Peta Sergeant, Mark Leonard Winter

**'[Susie Porter] is an authoritative presence and always holds the stage.'**

Owen Richardson, *Daily Review*

# Death and the Maiden

by Ariel Dorfman

Co-produced with Sydney Theatre Company, Ariel Dorfman's classic investigation into power and revenge had precise, searing performances from **Susie Porter**, **Eugene Gilfedder** and **Steve Mouzakis**. The spare setting and penetrating lighting by **Nick Schlieper** intensified the claustrophobic mood of a play, which, under **Leticia Cáceres's** direction, felt as politically relevant now as when MTC first produced it more than twenty years ago.

## 18 July

–

## 22 August 2015

**Southbank Theatre,**  
The Sumner

**Performances** 40

**Paid Attendance** 16,051

**Production Briefing** 13 July  
**Opening Night** 23 July  
**Forum Night** 27 July  
**Donor Event** 4 August  
**Audio Described Performances**  
11 August and 15 August  
**Captioned Performances**  
22 August

## Production

**Director** Leticia Cáceres  
**Set and Lighting Designer** Nick Schlieper  
**Costume Designer** Anna Cordingley  
**Composer and Sound Designer**  
THE SWEATS  
**Assistant Director** Janice Muller  
**Voice Consultant** Anna McCrossin-Owen  
**Armorer** Len Steele  
**Fight Choreographer** Scott Witt  
**Stage Manager** Julia Smith  
**Assistant Stage Manager**  
Vivienne Poznanski  
**Stage Management Secondment**  
Amelia O'Brien (VCA)

## Cast

Eugene Gilfedder, Steve Mouzakis, Susie Porter



Opening Night Partner

Media Partners

A co-production with  
Sydney Theatre Company

Susie Porter







Production Partner



Robert Menzies, Nadine Garner  
and Ian Meadows

**‘Sam Strong directs *The Weir* with an easy grace and a flawless grasp of its shifts in mood and changes of register.’**

Peter Craven, *The Saturday Paper*

**‘Sam Strong’s production is gentle, funny and moving.’**

Kate Herbert, *Herald Sun*

# The Weir

## by Conor McPherson

With an attractive stranger (played by **Nadine Garner**) in their midst, the regulars of a rural pub in Ireland show off with a round of spooky story-telling. A play of gentle warmth and heartrending revelations, *The Weir* boasted a fine ensemble and beautifully measured direction by MTC Associate Artistic Director **Sam Strong**.

**14 August**

–

**26 September 2015**

**Arts Centre Melbourne,**  
Fairfax Studio

**Performances** 49

**Paid Attendance** 16,724

**Production Briefing** 10 August  
**Opening Night** 20 August  
**Forum Night** 24 August  
**Donor Event** 1 September  
**Education Performance**  
2 September

**Audio Described Performances**  
15 September and 19 September  
**Captioned Performance**  
26 September

### Production

**Director** Sam Strong  
**Set and Costume Designer** Dale Ferguson  
**Lighting Designer** Matt Scott  
**Composer and Sound Designer** Steve Francis  
**Assistant Director and Voice and Dialect**  
**Coach** Leith McPherson  
**Stage Manager** Christine Bennett  
**Assistant Stage Manager** Whitney McNamara  
**Directorial Secondment** Jessica Arthur  
**Lighting Secondment** Daniel Anderson  
**Sound Secondment** Katelyn Shaw  
**Stage Management Secondment** Gin Rosse  
(NIDA)

### Cast

Nadine Garner, Peter Kowitz, Ian Meadows,  
Robert Menzies, Greg Stone



**‘Geordie Brookman’s production is fine, and utterly assured.’**

Peter Rose, *Australian Book Review*

**‘Bell’s contained performance is staggering in its depth and quiet power.’**

Anne-Marie Peard, *Aussie Theatre*

# Betrayal

by Harold Pinter

This revival of Harold Pinter’s acclaimed 1978 play, in which a love affair is revealed by rolling backwards and forward through time, came to Melbourne via the State Theatre Company of South Australia, directed by their Artistic Director **Geordie Brookman**. **Nathan O’Keefe** and **Mark Saturno**, played Jerry and Robert, close friends who betray each other as well as the woman they both love, Emma, played by the incomparable **Alison Bell**.

**26 August**

–

**3 October 2015**

**Southbank Theatre,  
The Sumner**

**Performances** 45

**Paid Attendance** 16,632

**Production Briefing** 24 August

**Opening Night** 29 August

**Forum Night** 31 August

**Audio Described Performances**

22 September and 26 September

**Captioned Performance**

3 October

## Production

**Director** Geordie Brookman

**Set and Lighting Designer** Geoff Cobham

**Associate Designer and Costume**

**Designer** Ailsa Paterson

**Sound Designer** Jason Sweeney

**Assistant Director** Suzannah Kennett Lister

**Accent Coach** Simon Stollery

**Directorial Secondment** Cathy Hunt

**MTC Production Manager** Frank Stoffels

**STCSA Production Manager and Lighting**

**Realiser** Gavin Norris

**Stage Manager** Melanie Selwood

**Assistant Stage Manager** Emma Barbaro

**Touring Carpenter** John Meyer

## Cast

Alison Bell, Nathan O’Keefe, Mark Saturno,  
John Maurice

Media Partners

A State Theatre Company  
of South Australia production

Alison Bell

MELBOURNE  
AIRPORT

TimeOut

STATE SA  
THEATRE  
COMPANY



Ash Flanders

Original Off-Broadway Production produced by Darren Bagert, Dan Shaheen, and Ted Snowdon. World Premiere produced by Rattlestick Playwrights Theater; David Van Asselt, Artistic Director; Brian Long, Managing Director.

**‘Clever and entertaining... a fair-dinkum tour de force for Flanders.’**

Chris Boyd, *The Australian*

**‘Flanders holds the stage completely, giving a likeable and restrained performance.’**

Cameron Woodhead, *The Age*

# Buyer and Cellar

by Jonathan Tolins

Unlikely but true: Barbra Streisand does indeed have a shopping mall in the basement of her barn in Malibu. The rest of the story in *Buyer and Cellar* is just the author on a wild flight of fancy. Making his MTC mainstage debut in this one-person show, **Ash Flanders** charmed audiences as the man hired to serve the shops’ only customer, skillfully directed by **Gary Abrahams**, also making his MTC directing debut with this production.

**30 October**

–

**12 December 2015**

**Arts Centre Melbourne,**  
Fairfax Studio

**Performances** 49  
**Paid Attendance** 11,444

**Production Briefing**  
26 October  
**Opening Night** 5 November  
**Forum Night** 9 November  
**Donor Event** 17 November  
**Audio Described**  
**Performances** 1 December and  
5 December  
**Auslan Signed Performance**  
12 December

## Production

**Director** Gary Abrahams  
**Set and Costume Designer** Adam Gardnir  
**Lighting Designer** Rachel Burke  
**Composer and Sound Designer** THE SWEATS  
**Voice and Dialogue Coach** Suzanne Heywood  
**Stage Manager** Jess Keepence  
**Assistant Stage Manager** Stephen Moore  
**Stage Management Secondment**  
Jessie Atkins (WAAPA)

## Cast

Ash Flanders



Opening Night Partner

Media Partners

Peter Carroll



**‘Big, broad and confident ... a delightfully funny work about who we are as Australians.’**

Suzanne Sandow, *Stage Whispers*

**‘A hilarious and moving portrait of undiminished cheek, and a terrific showcase for this immense talent.’**

Tim Byrne, *Time Out*

# The Last Man Standing

Book and lyrics by Steve Vizard  
Music by Paul Grabowsky

As our part in the centennial commemoration of the Gallipoli landings, we presented Steve Vizard and Paul Grabowsky’s timely and sobering satire on the over-the-top festivities. Former MTC Artistic Director **Roger Hodgman** directed a stellar cast, which included a priceless performance by **Peter Carroll** as the ancient Digger who grabs his moment in the spotlight.

## 6 November

–

## 12 December 2015

**Southbank Theatre,**  
The Sumner

**Performances** 41  
**Paid Attendance** 15,377

**Production Briefing**  
2 November  
**Opening Night** 11 November  
**Forum Night** 16 November  
**Donor Event** 1 December  
**Audio Described**  
**Performances** 8 December and  
12 December  
**Captioned Performance**  
5 December

## Production

**Director** Roger Hodgman  
**Musical Director** Andrew Patterson  
**Set and Costume Designer** Richard Roberts  
**Lighting Designer** Matt Scott  
**Choreographer** Dana Jolly  
**Assistant Director** Yvonne Virsik  
**Dramaturg** Chris Mead  
**Stage Manager** Christine Bennett  
**Deputy Stage Manager** Whitney McNamara  
**Assistant Stage Manager** Jess Maguire

## Cast

Peter Carroll, Nick Eynaud, Esther Hannaford, Simon Maiden, William McInnes, Jensen Overend, Monica Swayne, Toby Truslove, Nicki Wendt, Alison Whyte

**Violin** Ed Antonov





**'Peter Houghton is a past master at directing comedy: the timing is precise, the physical humour has sharp edges, and hilarity's revelled in.'**

Cameron Woodhead, *The Age*

**'Hyperventilatingly funny moments, for young and old.'**

Chris Boyd, *The Australian*

# The Boy at the Edge of Everything

by Finegan Kruckemeyer

Our special family show this year, from award-winning Tasmanian playwright Finegan Kruckemeyer, took audiences from an ordinary suburban home to the very edge of the universe. A script filled with sly observation and wry jokes was boosted out of orbit by inventive staging and design by Peter Houghton and Andrew Bailey and four, bright, winsome performances.

## School Holiday Performances

23 September  
– 3 October 2015

## Performances for Schools

5 to 9 October 2015

Southbank Theatre,  
The Lawler

Performances 24  
Paid Attendance 3,218

## Production

Director Peter Houghton  
Set and Costume Designer Andrew Bailey  
Lighting Designer Lisa Mibus  
Composer and Sound Designer J David Franzke  
Fight Choreographer Felicity Steel  
Stage Manager Lisette Drew  
Assistant Stage Manager Jess Maguire  
Stage Management Secondment Katharine Timms

## Cast

Felix Berger-O'Neil, Matt Furlani, Emily Goddard,  
Sebastian Lamour

Production Partner

**Westfield** KNOX & SOUTHLAND  
IN CENTRE. ONLINE. MOBILE.

Supported by



PACKER FAMILY  
FOUNDATION

Originally commissioned by  
Trusty Sidekick Theater Company,  
New York and Seattle Children's  
Theatre, Washington.

Sebastian Lamour and  
Matt Furlani

# MTC on Tour







# Jumpy

by April De Angelis

Following its successful run in Melbourne, our production of April de Angelis's award-winning comedy of frazzled hopes and parental anxiety travelled to the Drama Theatre at the Sydney Opera House for a knock-out eight-week season.

**Sydney Theatre  
Company season**

**26 March**

–

**15 May 2015**

**Sydney Opera House,  
Drama Theatre**

**Performances** 58

**Paid Attendance** 25,717

## Production

**Director** Pamela Rabe

**Set Designer** Michael Hankin

**Costume Designer** Teresa Negroponte

**Lighting Designer** Matt Scott

**Composer and Sound Designer** Drew Crawford

**Stage Manager** Julia Smith

**Assistant Stage Manager (STC)** Vanessa Martin

## Cast

Laurence Boxhall, Caroline Brazier, John Lloyd Fillingham, Brenna Harding, Tariro Mavondo, Marina Prior, David Tredinnick, Jane Turner, Dylan Watson



# Complexity of Belonging

A project by Falk Richter and Anouk van Dijk

This ground-breaking choreographic theatre co-production from Melbourne Theatre Company, Chunky Move, Melbourne Festival, and Brisbane Festival toured to Europe and Taiwan in 2015 for a run of performances in Utrecht, Paris, Berlin and Taipei.

## Europe

**26 May – 6 June 2015**

**SPRING Festival, Utrecht**

**Schaubuhne, Berlin**

**Théâtre National de Chaillot, Paris**

**Performances** 10

## Taiwan

**20 - 21 November 2015**

**National Theater  
and Concert Hall, Taipei**

**Performances** 3

**Total Tour Paid Attendance** 5,687

## Production

**Concept, Direction and Choreography**

Falk Richter and Anouk van Dijk

**Text** Falk Richter

**Set Designer** Robert Cousins

**Costume Designer** Mel Page

**Lighting Designer** Niklas Pajanti

**Composer** Malte Beckenbach

**Assistant Director** Gary Abrahams

**Dramaturg** Nils Haarmann

**Dramaturg** Daniel Schlusser

**Choreographic Secondment** Niharika Senapati

## Cast

Joel Bray, Lauren Langlois, Alya Manzart, Eloise Mignon, James Vu Anh Pham, Stephen Phillips, Josh Price, Karen Sibbing, Tara Soh



# Pennsylvania Avenue

by Joanna Murray-Smith

Adelaide audiences experienced the extraordinary talents of Bernadette Robinson when our popular production of *Pennsylvania Avenue* landed at the Adelaide Cabaret Festival.

## Adelaide Cabaret Festival Season

11 – 14 June 2015

Her Majesty's Theatre,  
Adelaide

Performances 6  
Paid Attendance 2,672

## Production

Director Simon Phillips  
Musical Director Ian McDonald  
Set and Costume Designer Shaun Gurton  
Lighting Designer Nick Schlieper  
Associate Lighting Designer Chris Twyman  
Video Designer Chris More  
Assistant Director John Kachoyan  
Stage Manager Victoria Woolley  
Assistant Stage Manager Emma Barbaro

## Cast

Bernadette Robinson

## Band

Tanya Cavanagh (drums), Lachlan Davidson (Reeds), Johnathan Skovron (guitar/keyboard)



# The Weir

by Conor McPherson

After Sam Strong's lithe and lyrical production of *The Weir* charmed Melbourne audiences, it took off to play a brief season at the historic Theatre Royal, Hobart.

## Hobart season

30 September –  
3 October 2015

Theatre Royal, Hobart

Performances 4  
Paid Attendance 621

## Production

Director Sam Strong  
Set and Costume Designer Dale Ferguson  
Lighting Designer Matt Scott  
Composer and Sound Designer Steve Francis  
Assistant Director/Voice and Dialect Coach Leith McPherson  
Stage Manager Christine Bennett  
Assistant Stage Manager Whitney McNamara

## Cast

Nadine Garner, Peter Kowitz, Ian Meadows,  
Robert Menzies, Greg Stone

# NEON Festival of Independent Theatre

**'A crucial part of the artistic and intellectual fabric of Melbourne's theatre scene'**

The Age

Building on success, our third NEON Festival of Independent Theatre showcased the work of seven independent companies in a range of productions, and offered workshops, readings and panel discussions for independent theatre practitioners. Once again, in their ten-day seasons in the Lawler, the five presenting companies were given complete freedom to stage whatever works they chose in whatever form they wanted, and received all the box-office takings.

2015 also saw the first NEON Residency and a special closing night event. Over the past three festivals, we have been vindicated in our belief that opening our doors will bring regular MTC audience members to new work and new audience members to MTC.



## MKA: Theatre of New Writing

MKA's Double Feature

*Lucky* by Tobias Manderson-Galvin

*Lord Willing and the Creek Don't Rise* by Morgan Rose

**14 May – 24 May 2015**  
**Southbank Theatre,**  
**The Lawler**

Performances 10  
 Total Attendance 980

Post Show Conversation  
 Australian Gothic  
 Sunday 17 May 2015

**'A razor sharp, dark,  
 brooding piece of theatre ...  
 Nothing short of visionary.'**

Jessi Lewis, *Australian Arts Review*  
 (on *Lucky*)

### Production

Director (*Lucky*) John Kachoyan  
 Director (*Lord Willing*) Kat Henry  
 Set Designer Matthew Adey (House of Vnholy)  
 Costume Designer Daniel Harvey  
 Lighting Designer Amelia Lever-Davidson  
 Sound Designer (*Lucky*) Liam Barton  
 Sound Designer (*Lord Willing*) Brett Harris  
 Producer Celeste Markwell  
 Production Manager Jennifer Taylor  
 Business Manager Corey Reynolds  
 Stage Managers Ketura Budd (*Lucky*),  
 Kate Brennan (*Lord Willing*)  
 Cultural Consultant (*Lucky*) Tiriki Onus

### Cast

Johnny Carr, Matthew Cooper, Jan Friedl,  
 Kevin Kiernan-Molloy, Morgan Maguire,  
 Peter Paltos, Devon Lang Wilton







# The Zoey Louise Moonbeam Dawson Shakespeare Company

## *Calamity*

Devised and Directed by Zoey Dawson and Romanie Harper

**28 May – 7 June 2015**  
**Southbank Theatre,**  
**The Lawler**

**Performances** 11  
**Total Attendance** 1183

**Post Show Conversation**  
 Representing the Real Vs.  
 Modern Myth Making  
 Sunday 31 May 2015

**‘You cannot take your eyes  
 off Dawson.’**

Byron Bache, *Herald Sun*

*The Zoey Louise  
 Moonbeam Dawson  
 Shakespeare Company*

## Production

**Performance Text** Zoey Dawson  
**Directors** Zoey Dawson and Romanie Harper  
**Set and Costume Designer** Romanie Harper  
**Lighting Designer and Dramaturg** Emma Valente  
**Sound Designer** James Paul  
**Assistant Director** Leticia Brennan Steers  
**Producer** Jo Porter  
**Production Stage Manager** Meg Richardson  
**Assistant Stage Manager** Ketura Budd

## Cast

Debra Batton, Zoey Dawson and Ivy Rose Miller



# Dirty Pretty Theatre

*The Lonely Wolf (or An Incomplete Guide for the Unadvanced Soul)*

Written and Directed by Gary Abrahams

**11 – 21 June 2015**  
**Southbank Theatre,**  
**The Lawler**

**Performances** 10  
**Total Attendance** 893

**Post Show Conversation**  
 The Wolf Within  
 Sunday 14 June 2015

**‘Harry’s final descent into  
 uninhibited madness was a  
 pleasure to behold.’**

Raphael Solarsh, *Arts Hub*

Dirty  
 Pretty  
 Theatre

## Production

**Director** Gary Abrahams  
**Set Designer** Jacob Battista  
**Costume Designer** Chloe Greaves  
**Lighting Designer** Katie Sfetkidis  
**Composer** Daniel Nixon  
**Choreography** Gary Abrahams with Sarah Bruce,  
 Ellya Sam and Georgia Bettens  
**Producer** Corey Reynolds  
**Production Manager** Hayley Toth  
**Stage Manager** Jennifer Speirs  
**Assistant Stage Manager** Josephine Burford  
**Animations** Robert Smith

## Cast

Georgia Bettens, Christopher Brown, Sarah  
 Bruce, Simon Corfield, Luisa Hastings Edge,  
 Emily Goddard, Ashley McLellan, Elizabeth  
 Nabben, Ellya Sam, Matt Whitty



## Dee & Cornelius

### *SHIT*

by Patricia Cornelius

**25 June – 5 July 2015**  
**Southbank Theatre,**  
**The Lawler**

**Performances** 11  
**Total Attendance** 1,586

**Post Show Conversation**  
 Here We Go, Women are Back  
 on the Agenda  
 Sunday 28 June 2015

**‘Provocative and tragic,  
 bracing and bitterly funny.’**  
 Cameron Woodhead, *The Age*

### Production

**Director** Susie Dee  
**Set and Costume Designer** Marg Horwell  
**Lighting Designer** Rachel Burke  
**Sound Designer** Anna Liebrezeit  
**Production/Stage Manager** Bec Moore  
**Producer** Ebony Bott

### Cast

Peta Brady, Sarah Ward, Nicci Wilks

**DEE &  
 CORNELIUS**



## Elbow Room

### *We Get It*

by Marcel Dorney and Rachel Perks

**9 – 19 July 2015**  
**Southbank Theatre,**  
**The Lawler**

**Performances** 10  
**Total Attendance** 1,278

**Post Show Conversation**  
 Doll-Parts: Feminism and  
 Theatre in an Era of Borrowed  
 Prestige  
 Sunday 12 July 2015

**‘Both the writing and  
 direction excel at twists  
 and wicked pay-offs.’**  
 Owen Richardson, *Daily Review*

### Production

**Directors** Marcel Dorney and Emily Tomlins  
**Creative Consultants** Tanya Dickson, Daniel  
 Evans and Rachel Perks  
**Set Designer** Matt Adey (House of Vnholy)  
**Costume Designers** Chloe Greaves and Zoe Rouse  
**Audiovisual System Design** Andre Vanderwert  
**Movement Director** Helen Duncan  
**Lighting Designer** Kris Chainey  
**Composer** Josh Hodge  
**Sound Design** Marcel Dorney  
**Asst. Director/A.V. Content** Sarah McCormick  
**Producer** Dean Cartmel  
**Production/Stage Manager** Julia Truong  
**Assistant Stage Manager** Kat Timms

### Cast and Co-Creators

Tamiah Bantum, Amy Ingram, Kasia Kaczmarek,  
 Sonya Soares, Joanne Sutton, Emily Tomlins







## The Last Tuesday Society

*Pimp My Play*

Romeo and Juliet, after Baz Lurhman

**25 July 2015**  
**Southbank Theatre,**  
**The Lawler**

Performances 1  
 Total Attendance 150

### Production

**Directors** Richard Higgins and Bron Batten  
**Lighting Designer** Richard Vabre  
**Stage Manager** Millie Mullinar  
**Assistant Stage Manager** Lachlan O'Connor  
**Venue Technician** James Lipari

### Participating Artists

The Last Tuesday Society, Telia Nevile, Isabel and Rachel, Grit Theatre, Little Ones Theatre, post, The Burnt Sausages, year 9 drama students from Candlebark College



## NEON Residency: Rawcus

**20 – 25 July 2015**  
**Southbank Theatre,**  
**The Lawler**

**Open Rehearsals**  
 Wednesday 22 July and  
 Thursday 23 July 2015

**Masterclass**  
 Saturday 25 July 2015

### Production

**Artistic Director** Kate Sulan  
**Designer** Emily Barrie  
**Lighting Designer** Richard Vabre  
**Composer and Sound Designer**  
 Jethro Woodward  
**NEON Stage Manager** Jess Keepence  
**Vocal Coach** Leith McPherson  
**Venue Technician** Josh Noble

### Ensemble

Steven Ajzenburg, Clem Baade, Hannah Bradsworth, Michael Buxton, Rachel Edward, Nilgun Guven, Paul Mately, Mike McEvoy, Ryan New, Kerry Poké, Louise Risiik, John Tonso, Danielle von der Borch

# NEON Readings

NEON Readings was presented in association with MTC CONNECT, a partnership between Multicultural Arts Victoria and Melbourne Theatre Company.

## Yes Way, We Made Australia Home

by Rani Pramesti, Ria Soemardjo and Shivanjani Lal

**Monday 1 June 2015**  
**Southbank Theatre, The Lawler**

**Stage Manager** Meg Richardson  
**Cast** Rani Pramesti, Ria Soemardjo, Shivanjani Lal, Kei Murakami  
**Total attendance** 111

Yes Way was the inaugural performance of the People of Colour Performing Arts Company

## The Day I Left Home

by Rashma N Kalsie

**Monday 15 June 2015**  
**Southbank Theatre, The Lawler**

**Director** Alex Pinder  
**Stage Manager** Meg Richardson  
**Cast** Rayesh Gunasekera, Suhasini Seelin, Sahil Saluja  
**Total attendance** 100

## Kids

by Sean McIntyre

**Monday 13 July 2015**  
**Southbank Theatre, The Lawler**

**Director** Marco Romero  
**Associate Director** Ivan Rojas  
**Stage Manager** Meg Richardson  
**Narrator** Amy Coutts  
**Cast** James Ao, Reece Manning, Stacey Andonopoulos, Siomon Joseph Doyle, Elliot Cyngler, Cait Spiker, Diana Nguyen  
**Total attendance** 142

Presented by Jimmy Flinders Productions

# NEON EXTRA

## NEON Conversations

Following each Sunday performance, Arts Journalist and Broadcaster Fiona Gruber spoke to the theatre makers and guest panellists about the work.

### Australian Gothic

**Sunday 17 May 2015**  
With Professor Ken Gelder and member of MKA: Theatre of New Writing

### Representing the Real vs Modern Myth Making

**Sunday 31 May 2015**  
With Lally Katz and members of The Zoey Louise Moonbeam Dawson Shakespeare Company

### The Wolf Within: Madness and Art

**Sunday 14 June 2015**  
With Siann Bowman and members of Dirty Pretty Theatre

### Here We Go, Women are Back on the Agenda!

**Sunday 28 June 2015**  
With Susie Dee & Patricia Cornelius

### Doll Parts: Feminism and Theatre in an Era of Borrowed Prestige

**Sunday 12 July 2015**  
With Clementine Ford and members of Elbow Room

## Insights for Independents

Free Workshops and Information Sessions for Independent Theatre Makers

### For Curious Independents

**Sunday 5 June 2015**  
MTC HQ

A look inside MTC during our production of *Birdland*, with MTC Production Co-ordinator Michaela Deacon and MTC Producer Martina Murray.  
**Participants** 10

### For Writers

**Wednesday 17 June 2015**  
Southbank Theatre

Examined the relationship between story and audience, with playwright Jane Bodie and MTC Literary Director Chris Mead.  
**Participants** 11

### For Directors

**Wednesday 24 June 2015**  
MTC HQ

Discussion of different approaches to text-based theatre with MTC Associate Artistic Director Sam Strong and guest performers.  
**Participants** 12

## Insights for Independents

(Continued)

### For Those Promoting Shows

**Wednesday 1 July 2015**  
Southbank Theatre

Explored marketing and PR tricks of the trade, with MTC Marketing Co-ordinator Daniel Coghlan and MTC PR and Communications Manager Rosie Shepherdson-Cullen  
**Participants 6**

### For Those Writing Grants

**Wednesday 8 July 2015**  
Southbank Theatre

Tips about government and private grant applications, with MTC Philanthropy Co-ordinator Stephanie Convery.  
**Participants 9**

## NEON RESIDENCY: Rawcus

### Open Rehearsals

**Wednesday 22 July and Thursday 23 July 2015**  
Southbank Theatre

Over two days, interested theatre makers were invited into the Rawcus rehearsal room to observe the company at work and see how Rawcus go about beginning new projects.  
**Participants 8**

### Masterclass

**Saturday 25 July 2015**  
Southbank Theatre

This masterclasses provided an opportunity to meet and work with Rawcus and gain insight into their creative process in the form of a practical workshop. Participants had the chance to work with members of the Rawcus Ensemble, Artistic Director Kate Sulan and Rawcus Artistic Associates Emily Barrie, Richard Vabre and Jethro Woodward.  
**Participants 15**



NEON Closing Night



# Education





Regional tour supported by



PACKER FAMILY  
FOUNDATION

Osamah Sami

**'I Call My Brothers, translated by Rachel Willson-Broyles, is an imaginative, open-ended and thought-provoking play. It navigates its way through an ethical mine-field with insouciance and good humour.'**

Chris Boyd, *The Australian*

**'Nadja Kostich directs with sensitivity and pace.'** Cameron Woodhead,

The Age

# I Call My Brothers

by Jonas Hassen Khemiri  
translated by Rachel Willson-Broyles

Our Education show for VCE students was an incisive, psychological thriller from Sweden in an innovative production directed by **Nadja Kostich** and designed by **Marg Horwell**. In both its season in Melbourne and on tour in regional Victoria, the play gave students much to think, talk and write about on themes of alienation and belonging in a mistrustful age.

**Melbourne Season**  
**16 April to 1 May 2015**

**Southbank Theatre,**  
The Lawler

## Regional Tour

**4 May to 18 May 2015**

Braemar College, Woodend;  
Assumption College, Kilmore;  
Mount Clear College, Ballarat;  
Marian College, Ararat;  
Bayview College, Warrnambool;  
Yarram Secondary, Yarram;  
Orbost Secondary, Orbost;  
Marian College, Myrtleford,  
Kybarm College, Kybram;  
Geelong Performing Arts Centre;  
Launceston College, Launceston

## Production

**Director** Nadja Kostich  
**Set and Costume Designer** Marg Horwell  
**Lighting Designer** Rachel Burke  
**Composer and Sound Designer** Darrin Verhagen  
**Video Designer** Michael Carmody  
**Stage Manager** Vivienne Poznanski  
**Translation Consultant** Ninna Tersman

## Cast

Alice Ansara, Ray Chong Nee, Joana Pires,  
Osamah Sami

**Melbourne season paid attendance** 2380  
**Regional tour paid attendance** 1089

# Education Program

For more than fifty years, MTC has provided life-changing educational experiences to young Victorians, a key element of which has been our many workshops and events held throughout the year. These include our long-running Solo Performance and Stagecraft workshops, our Ambassadors program, and our Youth Scholarship course. Student groups regularly toured our Headquarters and attended our production of *I Call My Brothers* and our mainstage shows. The regional tour of *I Call My Brothers* also offered students workshops and pre-show talks.

## VCE Solo Performance Exam Workshops

15 to 19 June 2015  
MTC HQ  
Participants 175

## VCE Stagecraft Exam Workshops

17 to 21 August 2015  
MTC HQ  
Participants 177

## Youth Scholarship Course

21 to 25 September 2015  
MTC HQ  
Participants 24

## Pre-show talks and Post-show Q&As

March to October 2015

Pre-show talks were held for *Endgame*,  
*I Call My Brothers* and *The Weir*

Southbank Theatre, The Sumner and The Lawler  
Total participants 1,014

## MTC Ambassador Program

April to December 2015  
MTC HQ  
Participants 15

## HQ Tours

February to December 2015  
MTC HQ  
Participants 23 Groups

## Work Experience

January to December 2015  
MTC HQ  
Participants 12

## School Groups at MTC Productions

Paid Attendance 7,949



Youth Scholarship Partner

MTC Ambassador Program

**BRADY**  
hotels  
CENTRAL MELBOURNE





Crown Schools Performance of  
*The Boy at the Edge of Everything*

# Sharing the light

Supported by Crown Resorts Foundation and Packer Family Foundation

In our inaugural year of the *Sharing the Light* initiative, we made theatre more accessible than ever to Victorian students and families, toured our Education Production to regional areas and provided scholarships to two young Indigenous people.

## \$5 Student Tickets

Available to students at low socio-economic schools for all mainstage, education and family productions.

## Travel Subsidy

Offered to schools in outlying areas of Victoria to reduce geographical barriers and allow more students to get to the theatre  
**Total amount of travel subsidy provided to schools \$15,568**

## \$5 Family Tickets

Available to families in outer-metro Melbourne to attend *The Boy at the Edge of Everything*.

## Indigenous Scholarships

Designed to help create career pathways for young Indigenous people within the field of production for theatre and live performance. In 2015, the scholarship took the form of an intensive work experience program tailored to each recipient's area of interest.  
**Recipients** Cianna Chapman and Bayden Clayton

## Regional Tour

MTC's Education Production *I Call My Brothers* toured regional Victoria and to Launceston in Tasmania.

## **Schools and venues visited 11**

Braemar College, Woodend  
Assumption college Kilmore  
Mount Clear College, Mount Clear  
Ararat Performing Arts Centre, Ararat  
Monivae College, Hamilton  
Yarram Secondary College  
Orbost Secondary College, Orbost  
Education Myrtleford Performing Arts Centre, Myrtleford  
St Joseph's College, Echuca  
Geelong Performing Arts Centre, Geelong  
Launceston College, Launceston

# Cybec Electric

**12 to 21 February**

Southbank Theatre, The Lawler and VCA Visual Arts Courtyard, as part of the 2015 SummerSalt Festival

**Literary Director** Chris Mead  
**Producer** Martina Murray  
**Stage Manager** Alice Fleming

## Frogs Cry Wolf

by Dan Lee

**12 and 14 February**

**Director** Iain Sinclair  
**Cybec Intern** Lara Kerestes  
**Cast** Jack Charles, Mark Coles-Smith, Tom Budge, Julie Forsyth, Margaret Harvey, Alex Menglet  
**Paid Attendance** 128

Developed with Red Stitch Actors Theatre and Playwriting Australia.

## The Unknown Man on Somerton Beach

by Tobias Manderson-Galvin

**13 and 14 February**

**Director** Sarah Giles  
**Cybec Intern** Justin Nott  
**Cast** Jack Charles, Mark Coles-Smith, Tom Budge, Julie Forsyth, Margaret Harvey, Alex Menglet  
**Paid Attendance** 119

## Archimedes' War

by Melissa Reeves

**19 and 21 February**

**Director** Tanya Dickson  
**Cybec Intern** Cathy Hunt  
**Cast** Aljin Abella, Rodney Afif, Colin Moody, Anna Samson, Maria Theodorakis, Harry Tseng  
**Paid Attendance** 126

Presented in partnership with Playwriting Australia

## Moths

by Michele Lee

**20 and 21 February**

**Director** Lee Lewis  
**Cybec Intern** Keziah Warner  
**Cast** Aljin Abella, Emina Aliyyah Ashman, Miles Paras, Rani Pramesti, Harry Tseng, Leighton Young  
**Paid Attendance** 136

Presented in partnership with Griffin Theatre Company and Playwriting Australia



Leighton Young and  
*Moth's* ensemble in rehearsal



Women Directors program alumnae  
Clare Watson in rehearsal for  
*What Rhymes with Cars and Girls*

# MTC Initiatives

## Women Directors Program

Building on the success of the inaugural Women Directors Program, 2015 saw another ten women provided with invaluable insights into the culture and inner workings of a major state theatre company and open access to all facets of MTC, as well as leadership training and practical career advice across a wide range of business and commercial aspects of the theatre industry.

**Participants** Katy Alexander, Rachel Baring, Justine Campbell, Felix Ching Ching Ho, Tanya Dickson, Catarina Hebbard, Kat Henry, Samara Hersch, Tamara Searle, Hallie Shellam

## Assistant Directors

An annual program offering four paid Assistant Director positions to emerging and mid-career directors to help them gain experience on the mainstage and learn from experienced senior directors.

**Participants** Marcel Dorney (*Jumpy*), John Kachoyan (*North by Northwest*), Janice Muller (*Death and the Maiden*), Yvonne Virsik (*The Last Man Standing*)

## MTC CONNECT

A partnership with Multicultural Arts Victoria that was established in 2014 to broaden the range of voices informing Melbourne Theatre Company's theatre making and programming processes.

**Participants** Tania Canas, Teame Ersie, Rashma N. Kalsie, Nadja Kostich, Vuyo Loko, Tariro Mavondo, Diana Nguyen, Rani Pramesti, Jaime Wilson Ramirez, Marco Romero Rodriguez, and Majid Shokor,

## Dramaturg Internships

In 2015, MTC continued its partnership with Playwriting Australia to offer advanced mentoring in script assessment, playwright feedback, creative development and programming.

**Participants** Angus Cameron, Tania Cañas, Daniel Clarke, Marcel Dorney, Ben Grant, Kirsty Hillhouse, Mari Lourey, Dominic Mercer, Cathy Hunt, Georgina Capper



# Economic Impact Study

## *North by Northwest*

In June 2015 Melbourne Theatre Company built, produced and presented the world premiere stage adaptation of *North by Northwest*.

Following its successful six week season, MTC commissioned Intuitive Solutions to conduct an independent study into the impact of the production on the Victorian economy.

# \$3.7 million

Total economic contribution to the Victorian economy as a result of attending MTC's production of *North by Northwest*.

### Breakdown of contribution by attendees' place of residence

City of Melbourne	\$249,736
Metro Victoria	\$2,536,809
Regional Victoria	\$611,385
Outside Victoria	\$302,102

## Melbourne Theatre Company is a driver of economic activity

The study found that *North by Northwest*, one of eleven mainstage productions in MTC's 2015 Season, generated an estimated \$3.7 million in funds that would not otherwise have been spent if not for the production.

## Investment in the arts leads to benefits to other industries

Over \$1.2 million was spent on hospitality, retail and transport as a result of people attending *North by Northwest*.

Accommodation	\$134,545
Meals	\$749,449
Transport	\$169,231
Shopping	\$112,023

## Melbourne Theatre Company draws people to Melbourne

# 79%

said *North by Northwest* was their main reason for visiting Melbourne CBD.

# 1 in 5

people used public transport to travel to the production.

This fact sheet summarises key findings of a report produced by Intuitive Solutions quantifying the economic impact of MTC's production of *North by Northwest*.

# Awards and Nominations received in 2015

## 2014 Green Room Award winners

### Lighting Design

Winner: Paul Jackson *Private Lives*, *Ghosts* and *The Speechmaker* plus *Body of Work*

### Sound Design and Composition

THE SWEATS *Yellow Moon*

### Female Actor in a Leading Role in a Musical

Madeleine Jones *Once*

### Male Actor in a Leading Role in a Musical

Tom Parsons *Once*

### Ensemble in a Musical

*Once*

### Musical Direction of a Musical

Martin Lowe and Kellie Dickerson *Once*

### Lighting Design of a Musical

Natasha Katz *Once*

### Sound Design of a Musical

Clive Goodwin *Once*

### Director of a Musical

John Tiffany *Once*

### Musical Production

*Once*

### Female Dancer

Lauren Langlois *Complexity of Belonging*

### Male Performer in Independent Theatre

Angus Cerini *Resplendence*  
(Angus Cerini/Doubletap/NEON Festival)

## 2015 Helpmann Award Winner

### Best Direction of a Musical

John Tiffany *Once*

## 2015 Helpmann Award nominations

### Best Musical

*Once*

### Best New Australian Work

*Marlin*

*What Rhymes with Cars and Girls*

### Best Director

Clare Watson *What Rhymes with Cars and Girls*

### Best Female Actor in a Musical

Madeleine Jones *Once*

### Best Female Actor in a Supporting Role in a Play

Julie Forsyth *Endgame*

### Best Female Actor in a Supporting Role in a Musical

Amy Lehpamer *Once*

### Best Male Supporting Actor in a Musical

Brent Hill *Once*

Colin Dean *Once*

### Best Scenic Design

Marg Horwell *Marlin*

### Best Lighting Design

Rachel Burke *Marlin*

### Best Sound Design

Clive Goodwin *Once*

### Best Music Direction

Tim Rogers *What Rhymes with Cars and Girls*

### Best Original Score

Tim Rogers *What Rhymes with Cars and Girls*

### Best Choreography in a Musical

Steven Hoggett *Once*

## 2015 Green Room Award winners

### Ensemble

*North by Northwest*

### Best Director

Leticia Cáceres *Birdland*

### Ensemble in Independent Theatre

*SHIT* (Dee & Cornelius, MTC Neon)

### Set & Costume Design in Independent Theatre

Marg Horwell *SHIT* (Dee & Cornelius, MTC Neon)

### Production in Independent Theatre

*SHIT* (Dee & Cornelius, MTC Neon)

### Writing in Independent Theatre

Patricia Cornelius *SHIT*  
(Dee & Cornelius, MTC Neon)

## 2015 Green Room Award nominations

### Female Actor

Sophie Ross *What Rhymes With Cars and Girls*  
Julie Forsyth *Endgame*

### Male Actor

Osamah Sami *I Call my Brothers*  
Mark Leonard Winter *Birdland*  
Bert LaBonté for *Body of Work* including *Birdland*

### Ensemble

*North by Northwest*  
*Birdland*  
*The Boy at the Edge of Everything*

### Lighting Design

Paul Jackson *Endgame*  
Lisa Mibus *The Boy at the Edge of Everything*

### Set and Costume

Callum Morton(Set) and Eugyeene Teh  
(Costume) *Endgame*  
Simon Phillips and Nick Schlieper (Set), Josh Burns  
(Audio-Visual) and Esther Marie Hayes (Costume  
Design) *North by Northwest*  
Andrew Bailey *The Boy at the Edge of Everything*

### Sound and Composition

Russell Goldsmith *Endgame*  
J David Franzke *The Boy at the Edge of Everything*  
Ian McDonald (Composition and Sound Design)  
*North by Northwest*

### Writing or Adaptation for the Australian Stage

Aidan Fennessy *What Rhymes with Cars and Girls*  
Finegan Kruckmeyer *The Boy at the Edge of Everything*

### Production

*Birdland*  
*The Boy at Edge of Everything*  
*North by Northwest*

### Direction

Leticia Cáceres *Birdland*  
Peter Houghton *The Boy at the Edge of Everything*

### Male Performer in Independent Theatre

Kevin Kiernan-Molloy *Lord Willing and the Creek Don't Rise* (MKA, NEON Festival)

### Female Performer in Independent Theatre

Jan Friedl *Lord Willing and the Creek Don't Rise* (MKA, NEON Festival)

### Ensemble in Independent Theatre

*SHIT* (Dee & Cornelius, MTC Neon)

### Set and Costume in Independent Theatre

Marg Horwell *SHIT* (Dee & Cornelius, MTC Neon)

### Director in Independent Theatre

Susie Dee *SHIT* (Dee & Cornelius, MTC Neon)

### Production in Independent Theatre

*SHIT* (Dee & Cornelius, MTC Neon)

### Writing in Independent Theatre

Patricia Cornelius *SHIT* (Dee & Cornelius, MTC Neon)

## Drama Victoria Award Winners

### Best Resource Kit for Drama and/or Theatre Education

Meg Upton and MTC Education:  
*Endgame: Teacher's Notes*

### Best Performance by a Theatre Company for Secondary Students (7-10)

*The Boy at the Edge of Everything*

# Actors and Artists 2015

## Actors

Aljin Abella  
Rodney Afff  
Alice Ansara  
Emina Aliyyah Ashman  
Kate Atkinson  
Michala Banas  
Alison Bell  
Nicholas Bell  
Felix Berger-O'Neil  
Ian Bliss  
Laurence Boxhall  
Caroline Brazier  
Tom Budge  
Johnny Carr  
Peter Carroll  
Jack Charles  
Ray Chong Nee  
Mark Coles-Smith  
Justin Stewart Cotta  
Brett Cousins  
Matt Day  
Nick Enyaud  
John Lloyd Fillingham  
Ash Flanders  
Julie Forsyth  
Colin Friels  
Matt Furlani  
Nadine Garner  
Eugene Gilfedder  
Emily Goddard  
Esther Hannaford  
Sheridan Harbridge  
Brenna Harding  
Margaret Harvey  
Matt Hetherington  
Peter Kowitz  
Bert LaBonté  
Sebastian Lamour  
John Leary  
Tony Llewellyn-Jones  
Belinda McClory  
Rhys McConnochie  
William McInnes  
Amber McMahon  
Simon Maiden

John Maurice  
Tariro Mavondo  
Ian Meadows  
Alex Menglet  
Robert Menzies  
Colin Moody  
Steve Mouzakis  
Luke Mullins  
Nathan O'Keefe  
Socratis Otto  
Jensen Overend  
Joana Pires  
Miles Paras  
Susie Porter  
Rani Pramesti  
Marina Prior  
Sophie Ross  
Deidre Rubenstein  
Mark Saturno  
Osamah Sami  
Anna Samson  
Monica Sawyne  
Peta Sergeant  
Lucas Stibbard  
Greg Stone  
Maria Theodorakis  
David Tredinnick  
Toby Truslove  
Harry Tseng  
Jane Turner  
Dylan Watson  
Nicki Wendt  
Alison Whyte  
Mark Leonard Winter  
Lachlan Woods  
Leighton Young

## Musicians

Ed Antonov  
Ben Franz  
Xani Kolac  
Tim Rogers

## Directors

Gary Abrahams  
Geordie Brookman  
Leticia Cáceres  
Tanya Dickson  
Naomi Edwards  
Sarah Giles  
Roger Hodgman  
Peter Houghton  
Nadja Kostich  
Lee Lewis  
Simon Phillips  
Pamela Rabe  
Iain Sinclair  
Sam Strong  
Clare Watson

## Set and Costume Designers

Andrew Bailey  
Geoff Cobham  
Anna Cordingley  
Kate Davis  
Dale Ferguson  
Adam Gardnir  
Chloe Greaves  
Michael Hankin  
Esther Marie Hayes  
Marg Horwell  
Dayna Morrissey  
Callum Morton  
Teresa Negroponte  
Ailsa Paterson  
Richard Roberts  
Nick Schlieper  
Eugyene Teh

## Lighting Designers

Rachel Burke  
Paul Jackson  
Lisa Mibus  
Nick Schlieper  
Matt Scott  
Andy Turner  
Chris Twyman  
Richard Vabre

## Lighting Realiser

Gavin Norris

## Musical Directors

Andrew Patterson  
Tim Rogers

## Composers and Sound Designers

Drew Crawford  
Steve Francis  
J David Franzke  
Russell Goldsmith  
Ian McDonald  
THE SWEATS  
Jason Sweeney  
Darrin Verhagen  
Jethro Woodward

## Sound System Designer

Terry McKibbin

## Audio Visual and Video Designers

Josh Burns  
Michael Carmody

## Technical Consultant

Richard Dinnen

## Choreographers

Dana Jolly  
Stephanie Lake

## Fight Choreographers

Brad Flynn  
Scott Witt

## Armorer

Len Steele

## Voice and Dialect Coaches

Geraldine Cook  
Suzanne Heywood  
Anna McCrossin-Owen  
Leith McPherson  
Debbie Phyland  
Simon Stollery

## Assistant Directors

Marcel Dorney  
John Kachoyan  
Suzannah Kennett Lister  
Leith McPherson  
Janice Muller  
Yvonne Virsik

## Stage Managers

Emma Barbaro  
Jess Burns  
Christine Bennett  
Lisette Drew  
Alice Fleming  
Jess Keepece  
Whitney McNamara  
Jess Maguire  
Stephen Moore  
Vivienne Poznanski  
Melanie Selwood  
Julia Smith

## Denis Irving Award Recipient (Lighting)

Lachlan O'Connor

## Translation Consultant

Ninna Tersman

## Model Makers

Charlie Davis  
Owen Phillips

## Touring Carpenter

John Meyer

## Speech Pathologist

Debbie Phyland

## Secondments

*Directorial*  
Jessica Arthur  
Daniel Lammin  
Shannon Loughnane  
Cienda McNamara  
Phillip Rouse  
*Stage Management*  
Jessie Atkins  
Jackson Harper  
Christa Jonathan  
Jack Kinkaid  
Amelia O'Brien  
Ariana O'Brien  
Kaytlin Petrarca  
Gin Rosse  
Timothy Spohr  
Katharine Timms  
*Lighting and Sound*  
Daniel Anderson  
Tristan Barr  
Kieran Cerato  
Ben Keene  
Katelyn Shaw  
*Wardrobe*  
Meropi Egelzos

## Cybec Interns

Cathy Hunt  
Lara Kerestes  
Justin Nott  
Keziah Warner

## Women Directors Program

Katy Alexander  
Rachel Baring  
Justine Campbell  
Tanya Dickson  
Catarina Hebbard  
Kat Henry  
Samara Hersch

Felix Ching Ching Ho  
Tamara Searle  
Hallie Shellam

## Playwrights under Commission

Van Badham (Malcolm Robertson Commission)  
Angela Betzien (MTC plus Malcolm Robertson Commission)  
Jane Bodie  
Patricia Cornelius  
Declan Greene  
Tom Holloway  
Lally Katz (Australian Writers' Foundation Fellow)  
Finegan Kruckemeyer  
Roslyn Oades  
Hannie Rayson (with Manhattan Theatre Club)  
Robert Reid  
John Romeril  
(Playwriting Australia)

## Macgeorge Fellows

Joe Penhall (UK)  
Simon Stephens (UK)

## MTC CONNECT

**Ambassadors**  
Tania Canas  
Teame Ersie  
Rashma N Kalsie  
Nadja Kostich  
Vuyo Loko  
Tariro Mavondo  
Diana Nguyen  
Rani Pramesti  
Jaime Wilson Ramirez  
Marco Romero  
Rodriguez  
Majid Shokor

## Rehearsal

**Photographers**  
Pam Kleemann  
Deryk McAlpin  
Gina Milicia  
David Paterson

## Production Photographers

Jeff Busby  
Shane Reid



# MTC Staff 2015

## Executive

*Artistic Director*  
Brett Sheehy AO  
*Executive Director*  
Virginia Lovett  
*Assistant to the Artistic Director*  
Nick Doherty  
*Executive Administrators*  
Annie Bourke  
Matthew Phoenix

## Artistic

*Associate Artistic Director*  
Sam Strong  
*Associate Director*  
Leticia Cáceres  
*Producer*  
Martina Murray  
*Literary Director*  
Chris Mead  
*Casting Director*  
Janine Snape  
*Casting Executive*  
Matt Bebbington

## Catering

*Catering Manager*  
Andrea Purvis  
*Assistant Manager*  
Anita Lyovic  
*Café Attendant*  
Norma Seager

## Development

*Development Director*  
Tiffany Lucas  
*Philanthropy Managers*  
Sarah Kimball  
Patrick Rundle  
*Corporate Partnerships Manager*  
Dean Hampel  
*Events Manager*  
Mandy Jones

## Philanthropy

*Co-ordinators*  
Stephanie Convery  
Drew Wooton  
*Corporate Partnerships Co-ordinators*  
Ryan Nicolussi  
Matthew Phoenix  
*Engagement Co-ordinator*  
Natalie Holmwood  
*Memberships Co-ordinator*  
Syrie Payne

## Education

*Education Managers*  
Suzie Thomas  
*Education Co-ordinator*  
Clare Haggan  
*Community Outreach Manager*  
Karin Farrell

## Finance and Administration

*Finance Directors*  
Patrick Healey  
Liz Chapell  
*Systems Manager*  
Michael Schuettke  
*Company Accountant*  
Ness Harwood  
*Finance Officer*  
Sarah Thompson  
*Accounts Payable Officer*  
Meni Kalligas  
*Salaries Officer*  
Julia Godinho

## Human Resources

*HR Manager*  
Christelle Harris  
*Personnel Administrator*  
Christine Verginis  
*EHS Co-ordinator*  
Warren Michaelis

## Marketing and Communications

*Marketing Director*  
Vanessa Rowsthorn  
*Marketing Manager*  
James Wright  
*Digital Marketing Manager*  
Megan Byrne  
*Marketing Co-ordinators*  
Daniel Coghlan  
Emily Fiori  
*PR and Communications Manager*  
Rosie Shepherdson-Cullen  
*Publicist*  
Stephanie Gavlak  
*PR and Marketing Assistant*  
Rebecca Jones  
*Publications Co-ordinator*  
Paul Galloway  
*Lead Graphic Designers*  
Emma Wagstaff  
Emma Barrett  
*Graphic Designers*  
Helena Turinski  
Danny Cordner  
*Receptionists*  
Mary Gotsi  
Mattie Young  
Sytske Hillenius  
David Zierk

## Properties

*Supervisor*  
Geoff McGregor  
*Properties Maker*  
Colin Penn  
**Scenic Art**  
*Supervisor*  
Shane Dunn  
*Scenic Artists*  
Tansy Elso  
Colin Harman

## Southbank Theatre

*Theatre Manager*  
Mark D Wheeler  
*House Services Manager*  
Kam Greville  
*Building Services Manager*  
Justin Murphy  
*Production Services Manager*  
Michelle Preshaw  
*Production Manager*  
Mikkel Mynster  
*Technical Manager – Lighting and Sound*  
Kerry Saxby

## Technical Manager – Staging

Andrew Bellchambers  
*Acting Senior Head Mechanist*  
Jamie Cunningham  
Andy McClintock  
*Electrics*  
Adam Bowring  
Allan Hirons  
Scott McAlister  
*Production Administrator*  
Alison Brown  
*Production Co-ordinator*  
Michaela Deacon  
*Production Design Co-ordinator*  
Andrew Bailey  
*CAD Drafting*  
Jacob Batista

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*Properties Maker*  
Colin Penn  
**Scenic Art**  
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Shane Dunn  
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*Production Services Manager*  
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*Production Manager*  
Mikkel Mynster  
*Technical Manager – Lighting and Sound*  
Kerry Saxby

## Sound Supervisor

Terry McKibbin  
*Lawler Studio Technician*  
Josh Noble  
Head Flyman  
James Tucker  
*Stage and Technical Staff*  
Pete Andrews  
Matthew Arthur  
Kieren Daniels  
Nathan Evers  
Richard Gorr  
Adam Graf  
Adam Hanley  
Jim Henry  
Jake Hutchins  
David Jenkins  
Robert Larsen  
Peter Lavery  
Paul Lim  
Marcus Macris  
Bianca Mastroianni  
Kevin O'Brien  
Abe Otenstein  
Nicholas Reich  
Rebecca Varcoe  
Nick Walker  
Alistair Watson  
Joy Weng  
Ashlee Wohling  
Nick Wollan  
*House Supervisors*  
Marisa Cuzzolaro  
Kasey Gambling  
Brienna Macnish  
Nathan Smith  
Paul Terrell  
Drew Thomson  
*Bar Manager*  
Phoebe Taylor  
*Bar Supervisors*  
Natalie Holmwood  
Tain Stangret  
*House and Bar Attendants*  
William Atkinson

## Stephanie Barham

Tanya Batt  
Thomas Blackburne  
Paul Blenheim  
Tash Commons  
Rhea Famlonga  
Des Fleming  
Bronte Florian  
Damien Harrison  
Soren Jensen  
Angus Keech  
Jo Leishman  
Brienna Macnish  
Ross MacPherson  
Will MacRostie  
Paddy Macrae  
Faran Martin  
Natasha Milton  
Daniel Moulds  
Ernesto Munoz  
Sarah Nathan-Truesdale  
Zoe Partington  
Amy Poonian  
Clare Reddan  
Meg Richardson  
Richard Saxby  
Caitlyn Staples  
Ellen Strosser  
Myles Tankle  
Harriet Wallace-Mead  
Isobel Taylor-Rogers  
Isabella Vadveloo  
Keziah Warner  
Shannon Woodford  
Mattie Young  
Jamaica Zuanetti

## Ticketing

*Director CRM and Ticketing*  
Dale Bradbury  
*Ticketing Manager*  
Brenna Sotiropoulos  
*Ticketing Services Administrator*  
Lisa Mibus

## Database Specialist

Ben Gu  
*VIP Ticketing Officer*  
Michael Bingham  
*Education Ticketing Officer*  
Melita Illich  
*Box Office Supervisor*  
Adam Walsh  
*Box Office Attendants*  
Joel Checkley  
Gemma Cotterell  
Katie Dircks  
Simon Hiler  
Jean Lizza  
Bridget Mackey  
Teale Nicholls  
Kaytlin Petrarca  
Daniel Scaffidi  
Timon Sotiropoulos  
Rhiannon Stevens  
*Subscription Supervisor*  
Alex Browne  
*Subscription Team Leader*  
Debra McDougall  
*Subscription Team*  
Tanya Batt  
Simon Braxton  
Milly Cooper  
Justine Clear  
Brent Davidson  
Peter Dowd  
Kasey Gambling  
Chris Elliott  
Fran Heffermann  
Chelsea Lang  
Moiria Millar  
Adam Roche  
Tain Stangret  
Caitlyn Staples  
Isobel Taylor-Rogers

## Wardrobe

*Wardrobe Managers*  
Judy Bunn  
Kerryn Ribands

## Costume Makers

Tiffany Abbott  
Etai Alves  
Emily Brewer  
Jocelyn Creed  
Elizabeth Maisey  
John Molloy  
Ashleigh Neale  
Harriet Oxleigh  
*Buyers*  
Lucy Moran  
Sophie Woodward  
*Wardrobe Hire*  
Liz Symons  
*Wardrobe Maintenance*  
Ashleigh Neale  
*Millinery*  
Phillip Rhodes  
*Wigs & Makeup*  
Jurga Celikiene  
Yvonne Borland

## Workshop

*Workshop Supervisor*  
Aldo Amenta  
*Deputy Supervisor*  
Andrew Weavers  
*Set Makers*  
Ken Best  
Bryce Hartnett  
Philip de Mulder  
Alastair Read

## Volunteers

*Finance*  
Jen Dutton  
Carolyn Elvins

## Overseas

**Representatives**  
*London*  
Yolande Bird/  
Diana Franklin  
*New York*  
Stuart Thompson

# Corporate Partners

MTC would like to thank the following organisations for their generous support in 2015.

## Leading Partners



PACKER FAMILY  
FOUNDATION

## Major Partners

Opening Night



THE AGE



## Production Partners



## Premium Season Partners



KOZMINSKY

## Season Partners



## Southbank Theatre Partners



## Media Partners



## Additional Partners

Apple  
Brady Hotels  
Crayola  
DDB Creative  
Destination Melbourne

Evo Media  
Karton Group  
Oh My Booth  
Solution Entertainment

Melbourne Theatre Company is a department of the University of Melbourne.

Melbourne Theatre Company is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body, and by the State Government of Victoria through Arts Victoria.

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



# MTC Donors

MTC gratefully acknowledges our visionary donors who share our passion and support our work

## Lifetime Patrons

Peter Clemenger AO and Joan Clemenger AO	Allan Myers AO and Maria Myers AO Dr. Roger Riordan AM
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## Artistic Director's Circle

Andrew and Geraldine Buxton Dianne Lucas	Susanna Mason Craig Semple	Luisa Valmorbida Caroline and Derek Young AM
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## Benefactors Circle

\$100,000+ Crown Resorts Foundation	Packer Family Foundation
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\$50,000+ The Joan and Peter Clemenger Trust	The Cybec Foundation	Maureen Wheeler AO and Tony Wheeler AO
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\$20,000+ The Andrew and Geraldine Buxton Foundation	Dr Geraldine Lazarus and Greig Gailey Lord Mayor Charitable Foundation	Caroline and Derek Young AM Vizard Foundation
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\$10,000+ Cattermole Family MacGeorge Bequest Malcolm Robertson Foundation	The late Mr Noel Mason and Susanna Mason Matsarol Foundation The Myer Foundation	Louise and Martyn Myer AO Craig Semple Luisa Valmorbida Anonymous (1)
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\$5,000+ John and Lorraine Bates Sandy Bell and Daryl Kendrick Besen Family Foundation Dr Andrew Buchanan and Peter Darcy Ian and Jillian Buchanan John and Robyn Butselaar The Michael and Janet Buxton Foundation Barry and Joanne Cheetham Prof Margaret Gardner AO and Prof Glyn Davis AC	The Dowd Foundation Melody and Jonathan Feder Robert and Jan Green Jane Hemstritch Anne Le Huray Norman and Betty Lees Marshall Day Acoustics (Denis Irving Scholarship) Ian and Margaret McKellar George and Rosa Morstyn	Daniel Neal and Peter Chalk Tom and Ruth O'Dea Leigh O'Neill Alison Park Professor David Penington AC and Dr Sonay Hussein Jeanne Pratt AC Trawalla Foundation Trust Dr Michael and Lynne Wright Anonymous (3)
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## Advocates Circle \$2,500–\$4,999

Eva Besen AO and Marc Besen AC Grant Fisher and Helen Bird Bill Bowness Pat Burke Stephen and Jenny Charles Caroline and Robert Clemente Debbie Dadon Dr Anthony Dortimer and Jillian Dortimer Dr Helen Ferguson Rosemary Forbes and Ian Hocking Bruce Freeman Gjergja Family Heather and Bob Glindemann OAM Murray Gordon and Lisa Norton	Henry Gold Linda Herd Tony Hillery and Warwick Eddington Bruce and Mary Humphries Larry Kornhauser and Sophie Russell Alex and Halina Lewenberg Ian and Judi Marshman Sandy and Sandra Murdoch Donald Murray Christopher Richardson Steven Nicholls and Brett Sheehy AO Orloff Family Charitable Trust Tony Osmond and Fiona Griffiths Janet Reid OAM and Allan Reid	Diana and Jeffrey Sher Tim and Lynne Sherwood Cheryl and Paul Veith Ralph Ward-Ambler AM and Barbara Ward-Ambler Price and Christine Williams Ray and Margaret Wilson Gillian and Tony Wood Laurel Young-Das and Heather Finnegan Anonymous (8)
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## Loyalty Circle \$1,000–\$2,499

Noel and Sylvia Alps James and Helen Angus Margaret Astbury John and Dagnija Balmford Miriam Bass and Peter Jaffe Jay Bethell and Peter Smart David and Rhonda Black Beth Brown and Tom Bruce AM Sally Browne Fund – Australian Communities Foundation Lynne and Rob Burgess Bill and Sandra Burdett Diana Burleigh Pam Caldwell Alison and John Cameron John and Jan Campbell Ingrid and Per Carlsen Clare and Richard Carlson Fiona Caro Kathleen and Harry Cator Chef's Hat Elizabeth Chernov Sue Clarke and Lindsay Allen Assoc Prof Lyn Clearihan and Dr Anthony Palmer Dr Robin Collier and Neil Collier John and Christine Collingwood Sandy and Yvonne Constantine The Cuming Bequest Betty Curtain Ann Darby Mark and Jo Davey Jocelyn Davies Jessica Denehey Mark and Amanda Derham Katharine Derham-Moore Robert Drake Bev and Geoff Edwards George and Eva Ermer Peta Evans and Dean Flynn Dr Alastair Fearn Nola Finn Jan and Rob Flew Heather Forbes John Fullerton Nigel and Cathy Garrard Diana and Murray Gerstman	Gill Family Foundation Brian Goddard Henry Gold Judy and Leon Goldman Roger and Jan Goldsmith Isabella Green OAM and Richard Green Lesley Griffin John and Jo Grigg Sir Andrew and Lady Grimwade Ian and Wendy Haines Glen Harrington and Robyn Eastham Scott Herron Andrew Heslop Sandi and Gil Hoskins Professor Andrea Hull AO Peter and Halina Jacobsen Ed and Margaret Johnson Irene Kearsey Malcolm Kemp Liana Kestelman Fiona Kirwan-Hamilton and Simon E Marks sc Doris and Steve Klein Ruth and Michael Kurc Elizabeth Laverty Rosemary Leffler Joan and George Lefroy Alison Leslie Peter and Judy Loney Virginia Lovett and Rose Hiscock Tiffany and Matthew Lucas Elizabeth Lyons Carol Mackay and Greg Branson Ken and Jan Mackinnon Alister and Margaret Maitland Joyce and Bernard Marks Garry McLean Elizabeth McMeekin Douglas and Rosemary Meagher Dr Mark and Dr Alla Medownick Robert and Helena Mestrovic John G Millard Jennifer Miller Ross and Judy Milne-Pott Terry Moran AC Ging Muir and John McCawley Jane and Andrew Murray	Barbara and David Mushin Dr Paul and Sue Nisselle Jan Nolan Jane Oldfield James Ostroburski Dr Kia and Victoria Pajouhesh Dr Harry and Rita Perelberg Dr Annamarie Perlesz Dug and Lisa Pomeroy Bill and Katharine Ranken Peter and Terryl Read Julie and Ian Reid Sally Redlich Victoria Redwood Ian and Diana Renard David Richards Dr S M Richards AM and M R Richards Ros and Richard Rogers Sue Rose Rae Rothfield Patrick Rundle and Damien Mulvihill Edwina Sahhar Susan Santoro Max Schultz Prof Barry Sheehan and Pamela Waller Diane Silk Judith and John Sime Jane Simon and Peter Cox Tim and Angela Smith Reg and Elaine Smith OAM – Earimil Gardens Charity Diana and Brian Snape AM Shirley Strauss Ricci Swart Rodney and Aviva Taft Miriam and Frank Tisher Peter and Liz Turner Kevin and Elizabeth Walsh Pinky Watson Ursula Whiteside Alan and Ann Wilkinson Mandy and Ted Yencken Greg Young Roz Zalewski and Jeremy Ruskin Ange and Pete Zangmeister Anonymous (18)
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## Youth Ambassadors Giving Circle

Heather Forbes Bruce Freeman JAF Productions PTY LTD Larry Kornhauser	Ruth and Michael Kurc Ging Muir and John McCawley Tom and Ruth O'Dea Ros and Richard Rogers	Aaron and Lorrane Shwartz Anonymous
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## Legacy Gifts

Ron Chapman The Estate of Gordon J Compton	The Robert Salzer Foundation LTD The Kitty and Leslie Sandy Bequest	The Estate of Dorothy Wood
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To find out more about supporting MTC please call 03 8688 0959 or visit [mtc.com.au/support](http://mtc.com.au/support)



# Financial Report 2015

## KEY PERFORMANCE INDICATORS

	2015	2014
<b>ARTISTIC VIBRANCY</b>		
<b>Subscription Season</b>		
Productions	9	9
Co-Productions	1	1
Buy-ins	1	1
Total	11	11
New productions	10	10
<b>Studio Season</b>		
Productions		
Co-Productions (Neon)	6	5
Residency (Neon)	1	0
Total	7	5
New productions	6	5
<b>Other Plays</b>		
Touring/Sold Off	5	1
Entrepreneurial	0	0
Co-productions	0	1
Buy-ins	0	1
Total	5	3
New productions	4	1
<b>Profile of plays</b>		
New Australian (MTC)	4	3
New Australian (Neon)	5	5
Existing Australian	0	1
New overseas	3	4
Existing overseas	4	3
<b>Education Program</b>		
Productions	2	2
Tours	1	1
Workshops/Forums/Talks	9	8
Holiday Program	1	3
Ambassador Program	1	1

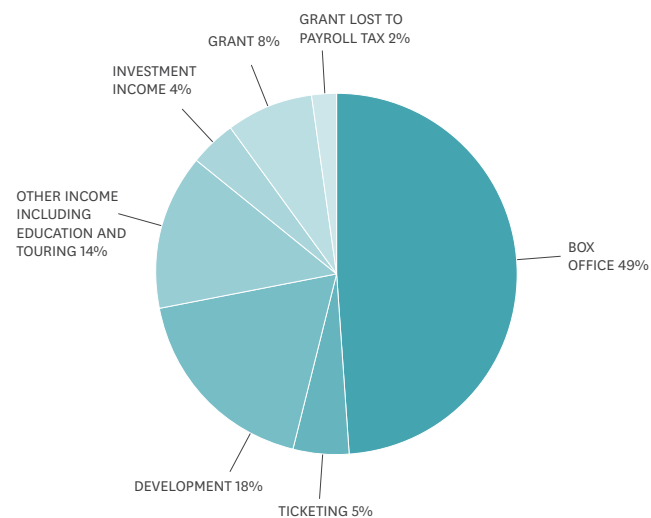
	2015	2014
<b>ACCESS</b>		
<b>Number of Performances</b>		
<b>Self Entrepreneuried</b>		
Home City	402	411
<b>Studio Season</b>		
Home City (NEON)	54	51
<b>Buyins</b>		
Home City	45	67
<b>Co-productions</b>		
Home City	40	63
<b>Sold Off</b>		
Home City	0	0
Regional	13	11
Other Capital City	66	17
International	13	4
<b>Education</b>	44	40
<b>Development</b>	8	12
<b>Total Performances</b>	685	676

	2015	2014
<b>NUMBER OF PAID ATTENDANCES</b>		
<b>Self Entrepreneuried</b>		
Home City	150,963	175,165
<b>Studio Season</b>		
Home City (NEON)	5,011	4,193
<b>Buyins</b>		
Home City	16,632	23,755
<b>Co-productions</b>		
Home City	16,051	23,878
<b>Sold Off</b>		
Home City	0	0
Regional	1,089	526
Other Capital City	29,010	2,637
International	5,687	1,883
<b>Education</b>	5,598	3,791
<b>Development</b>	509	1,007
<b>Total Paid Attendances</b>	230,550	236,835
<b>Regional</b>		
Number of Productions	1	1
Number of Towns	11	10

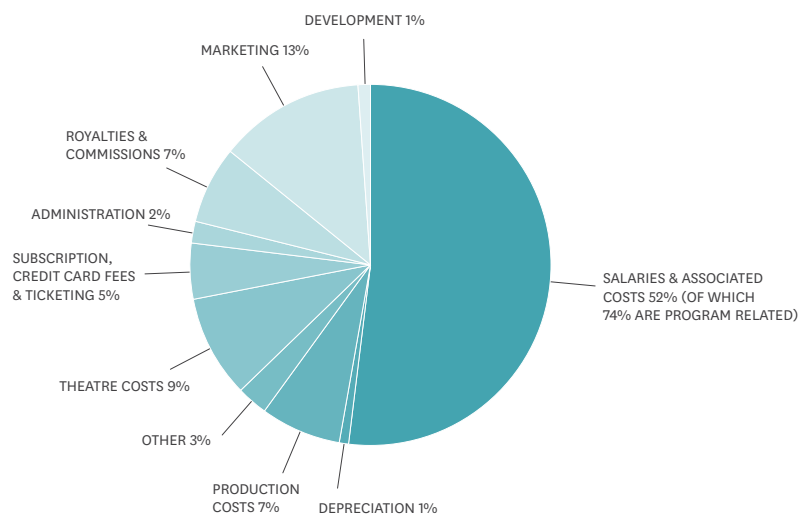
	2015	2014
<b>FINANCIAL VIABILITY BASED ON AUDITED ACCOUNTS</b>		
Strength of reserves (% of Revenue)	27.4%	29.2%
Profitability (excluding non-operating income)		
Core Operations	-\$19,259	\$62,174
Foundation	\$1,000,000	\$255,825
Total	\$980,741	\$317,999
<b>Sources of Income as % of Total</b>		
Box Office *	53.9%	65.9%
Sponsorship	11.2%	3.2%
Donations	6.8%	3.0%
Other Income	17.5%	16.2%
Government Funding Contribution	8.3%	9.5%
Funding directed to Payroll Tax	2.2%	2.2%
Total	100.0%	100.0%
* Includes Ticketing Fees earned on Box Office sales		
<b>GRANTS OPERATING</b>		
<b>Commonwealth</b>		
Base	\$2,152,740	\$2,106,399
Total Commonwealth Grants	\$2,152,740	\$2,106,399
<b>State</b>		
Base	\$485,575	\$485,575
Less Payroll Tax paid to State	-\$574,048	-\$495,191
Total State Grants	-\$88,473	-\$9,616

## INCOME AND EXPENDITURE

### 2015 INCOME



### 2015 EXPENDITURE



## INCOME STATEMENT FOR THE YEAR ENDED 31 DECEMBER 2015

	MTC Core Operations \$	MTC Foundation \$	Total \$
<b>REVENUE</b>			
Commonwealth Government Grants	2,222,691	0	2,222,691
Victorian Government Grants	485,575	0	485,575
Other Grants	1,214	35,000	36,214
Donations and Bequests	185,197	1,702,730	1,887,927
Sponsorships	2,755,007	0	2,755,007
Investment Income	1,122,175	33,042	1,155,217
Retail Sales (Box Office MTC)	12,656,675	0	12,656,675
Operating funds from Melbourne University	321,000	0	321,000
Other Income	4,649,567	13,703	4,663,270
<b>TOTAL REVENUE</b>	<b>24,399,101</b>	<b>1,784,475</b>	<b>26,183,576</b>
<b>LESS EXPENSE</b>			
Salaries and Oncosts	13,178,008	0	13,178,008
Audit and Accounting Services	31,768	0	31,768
Utilities	272,276	0	272,276
Building and Equipment Maintenance and Repairs	634,075	0	634,075
Computer Software and Services	160,466	0	160,466
Equipment and IT Purchases	148,895	0	148,895
Stage Materials and Supplies	431,100	0	431,100
Depreciation and Amortisation Expense	126,481	0	126,481
Performers & Creatives – Travel, Accommodation & Tour Costs	471,618	0	471,618
Advertising, Promotion and Publications	3,341,595	0	3,341,595
Theatre Venue Rental and Hire Charges	2,081,772	0	2,081,772
Royalties and Commissions	1,694,890	0	1,694,890
Ticketing	1,309,758	0	1,309,758
General Expenses	1,320,133	0	1,320,133
<b>TOTAL EXPENSE</b>	<b>25,202,835</b>	<b>0</b>	<b>25,202,835</b>
<b>Transfer to/(from) Foundation</b>	<b>784,475</b>	<b>(784,475)</b>	<b>0</b>
<b>NET SURPLUS/(LOSS)</b>	<b>(19,259)</b>	<b>1,000,000</b>	<b>980,741</b>



## CONSOLIDATED INCOME STATEMENT FOR THE YEAR ENDED 31 DECEMBER 2015

	2015 \$	2014 \$
<b>REVENUE</b>		
Commonwealth Government Grants	2,222,691	2,152,081
State and Local Government Grants	485,575	496,052
Other Grants	36,214	0
Donations and Bequests	1,887,927	757,698
Sponsorships	2,755,007	656,909
Investment Income <sup>1</sup>	1,155,217	316,329
Retail Sales (Box Office MTC)	12,656,675	13,330,951
Operating funds from Melbourne University	321,000	282,500
Other Income	4,663,270	4,962,539
<b>TOTAL REVENUE</b>	<b>26,183,576</b>	<b>22,955,059</b>
<b>LESS EXPENSE</b>		
Salaries and Oncosts	13,178,008	11,833,002
Audit and Accounting Services	31,768	86,121
Utilities	272,276	295,928
Building and Equipment Maintenance and Repairs	634,075	714,428
Computer Software and Services	160,466	299,714
Equipment and IT Purchases	148,895	394,678
Stage Materials and Supplies	431,100	522,815
Depreciation and Amortisation Expense	126,481	130,032
Production related Travel, Accommodation & Tour Costs	471,618	555,931
Advertising, Promotion and Publications <sup>2</sup>	3,341,595	1,824,359
Theatre Venue Rental and Hire Charges	2,081,772	2,032,874
Royalties and Commissions	1,694,890	1,548,154
Ticketing	1,309,758	1,362,986
General Expenses	1,320,133	1,036,038
<b>TOTAL EXPENSE</b>	<b>25,202,835</b>	<b>22,637,060</b>
<b>NET SURPLUS/(LOSS)</b>	<b>980,741</b>	<b>317,999</b>
<b>OTHER COMPREHENSIVE INCOME FOR THE YEAR</b>		
Available-for-sale financial assets:		
Realised prior year capital (gain) on investments	(506,806)	0
Unrealised capital gain on investments	7,602	287,549
	(499,204)	287,549
<b>TOTAL COMPREHENSIVE INCOME FOR THE YEAR</b>	<b>481,537</b>	<b>605,548</b>

<sup>1</sup> Includes \$983K capital gain on investments

<sup>2</sup> Includes in-kind support (2015: \$1.9M, 2014: \$0.2M)

## BALANCE SHEET AS AT 31 DECEMBER 2015

	Notes	2015 \$	2014 \$
<b>CURRENT ASSETS</b>			
Cash Assets		5,307,061	6,210,349
Receivables		825,612	283,193
Other Assets		1,650,971	1,440,769
Other Financial Assets*		7,073,438	6,236,374*
<b>TOTAL CURRENT ASSETS</b>		<b>14,857,082</b>	<b>14,170,685</b>
<b>NON-CURRENT ASSETS</b>			
Property, Plant & Equipment		4,704,257	4,807,200
<b>TOTAL NON-CURRENT ASSETS</b>		<b>4,704,257</b>	<b>4,807,200</b>
<b>TOTAL ASSETS</b>		<b>19,561,339</b>	<b>18,977,885</b>
<b>CURRENT LIABILITIES</b>			
Payables		1,203,284	1,836,474
Provisions		1,128,565	1,045,585
Other Current Liabilities		9,957,963	9,246,164
<b>TOTAL CURRENT LIABILITIES</b>		<b>12,289,812</b>	<b>12,128,223</b>
<b>NON-CURRENT LIABILITIES</b>			
Provisions		90,502	150,172
<b>TOTAL NON-CURRENT LIABILITIES</b>		<b>90,502</b>	<b>150,172</b>
<b>TOTAL LIABILITIES</b>		<b>12,380,314</b>	<b>12,278,395</b>
<b>NET ASSETS</b>		<b>7,181,025</b>	<b>6,699,490</b>
<b>EQUITY</b>			
Reserves		3,737,174	3,236,380
Retained Surplus		3,443,851	3,463,110
<b>TOTAL EQUITY</b>		<b>7,181,025</b>	<b>6,699,490</b>

\*Reclassification of 2014 investment assets from noncurrent to current

# STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER

	MTC Core \$	Foundation \$	Consolidated \$
<b>STATEMENT OF CHANGES IN EQUITY</b>			
Retained Profits	3,426,094	0	3,426,094
Reserve Funds	2,375,177	292,671	2,667,848
<b>Balance at 1 January 2014</b>	<b>5,801,271</b>	<b>292,671</b>	<b>6,093,942</b>
<b>Surplus for the year</b>	<b>62,174</b>	<b>255,825</b>	<b>317,999</b>
Other comprehensive income for the year	255,960	31,589	287,549
<b>Balance at 31 December 2014</b>	<b>6,119,405</b>	<b>580,085</b>	<b>6,699,490</b>
<b>Surplus for the year</b>	<b>(19,259)</b>	<b>1,000,000</b>	<b>980,741</b>
Other comprehensive income for the year	(506,806)	7,602	(499,204)
Retained Profits	3,443,851	0	3,443,851
Reserve Funds	2,149,489	1,587,687	3,737,176
<b>Balance at 31 December 2015</b>	<b>5,593,340</b>	<b>1,587,687</b>	<b>7,181,027</b>

# CASH FLOW STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2015

	2015 Inflows/ (Outflows) \$	2014 Inflows/ (Outflows) \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>		
<b>Inflows</b>		
Cash flows from government:		
Commonwealth Grants	2,222,691	2,152,081
Victorian Government Grants	485,575	496,052
Other Grants	36,214	0
Interest received	138,955	271,302
Other income	19,992,858	16,685,605
GST collected (refunded) by the ATO	(212,914)	(46,282)
Operating funds from Melbourne University	321,000	282,500
<b>Outflows</b>		
Payments to employees	(13,154,698)	(11,584,514)
Payments to suppliers	(10,389,425)	(6,918,992)
<b>Net Cash Inflow (Outflow) from Operating Activities</b>	<b>(559,745)</b>	<b>1,337,752</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>		
<b>Inflows</b>		
Proceeds from sale of non-current assets	0	0
<b>Outflows</b>		
Payment for Pool Units	(345,028)	(3,255,955)
Plant and equipment purchases	(23,539)	(81,281)
<b>Net Cash Inflow (Outflow) from Investing activities</b>	<b>(368,567)</b>	<b>(3,337,236)</b>
<b>CASH FLOWS FROM FINANCING ACTIVITIES</b>		
<b>Inflows</b>		
None	0	0
<b>Outflows</b>		
None	0	0
<b>Net Cash Inflow (Outflow) from Financing Activities</b>	<b>0</b>	<b>0</b>
<b>Net increase/(decrease) in cash held</b>	<b>(928,312)</b>	<b>(1,999,484)</b>
<b>Cash at the beginning of the reporting period</b>	<b>6,235,371</b>	<b>8,234,855</b>
<b>Cash at the end of the reporting period</b>	<b>5,307,060</b>	<b>6,235,371</b>
<b>Reconciliation of Cash at end</b>		
Cash/(Overdraft)	5,288,033	6,213,615
Petty cash floats	19,028	21,756
	<b>5,307,061</b>	<b>6,235,371</b>