



Noël Coward's

HAY FEVER

MTC MELBOURNE
THEATRE
COMPANY

Welcome



At the three-quarter mark through 2017, it's a delight to be presenting one of the highlights of this year's program.

In fact, we have three outstanding productions on our stages before year's end, the first being this fabulous revival of Noël Coward's *Hay Fever*. Then follows the legendary John Bell in *The Father* by Florian Zeller and the world premiere of Eddie Perfect's new play, *Vivid White*.

Directed by Helpmann Award-winning director Lee Lewis, *Hay Fever* will have you revelling in its deliciously seductive comedy and unapologetic melodrama. What's not to love about Coward's exquisite language performed by an equally exquisite cast? You are in for a treat.

And although we're approaching the end of the year, we've given Melbourne plenty to look forward to with the recent announcement of Season 2018.

2018 is bursting with plays as relevant, irresistible and complex as any we've presented in recent times. From the Australian premiere of the National Theatre's *The Curious Incident of the Dog in the Night-Time* to Geoffrey Rush's return to MTC in Shakespeare's *Twelfth Night*, it is a season you'll want to be part of.

Season 2018 subscriptions are available now so I encourage you to get your bookings in and join us as we embark on a remarkable year ahead at Melbourne Theatre Company.

A handwritten signature in black ink that reads "Brett". The signature is fluid and cursive.

Brett Sheehy AO
Artistic Director

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

MTC is a department of the University of Melbourne.



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



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



MELBOURNE THEATRE COMPANY PRESENTS

Noël Coward's HAY FEVER

23 SEPTEMBER — 28 OCTOBER 2017

Southbank Theatre, The Sumner

— Cast —

Simon Bliss Gareth Davies
Clara Marg Downey
Richard Greatham Simon Gleeson
David Bliss Kim Gyngell
Jackie Coryton Alexandra Keddie
Judith Bliss Marina Prior
Sorel Bliss Imogen Sage
Myra Arundel Monica Sayers
Sandy Tyrell Drew Weston

— Creative Team —

Director Lee Lewis
Set Designer Christina Smith
Costume Designer Esther Marie Hayes
Lighting Designer Paul Jackson
Composer & Sound Designer Kelly Ryall
Voice & Dialect Coach Geraldine Cook-Dafner
Assistant Director Prue Clark
Piano arrangement Mark Jones
Set Design Secondment Fiona Bruce
Stage Manager Jess Keepence
Assistant Stage Manager Meg Richardson
Rehearsal and Production
Photographer Brett Boardman

— About the play —

Although Judith, a retired actress, tends towards melodrama in her everyday affairs, and her husband, David, a novelist, can be rather reclusive and foul tempered – the Bliss family can be perfectly charming when they want to be. Their grown-up children, Simon and Sorel, are quite capable of civility too – if it suits them. It is just that, on this blighted weekend, each has invited a guest to stay at their country house without telling any of the others. So dashed inconsiderate! And for their poor guests, perfect agony.

**For information regarding the production running time please see a member of the Front of House team.
Please note this performance will have two intervals.**

Media Partner



First presented by Alban B Limpus at the Ambassadors Theatre, London on 8 June 1925 transferred to the Criterion Theatre, London, 7 September 1925 (337 performances) Copyright agent: Alan Brodie Representation Ltd; www.alanbrodie.com

Cover photo: Justin Ridler

Noël Coward

The Master of all trades



Noël Coward at his writing desk

Born in 1899, Noël Coward was raised as a working class boy in the London suburb of Teddington. His father was an unsuccessful piano salesman and was said to have little personal ambition, often resulting in poor family finances.

From a young age, Coward possessed a natural intelligence; he was an avid reader and instinctive performer with an insatiable ambition to learn and succeed.

Encouraged by his mother to attend a dance academy in London, Coward entered into the professional world of theatre at the age of 12. From this point on his writing and acting career swiftly flourished and he gradually became acquainted with a different class of people.

His breakthrough play was *The Vortex* (1924), which featured themes of drugs and adultery and made his name as both actor and playwright in the West End and on Broadway.

During the frenzied 1920s and more sedate 1930s, Coward wrote a string of successful plays, musicals and intimate revues including *Fallen Angels* (1925), *Hay Fever* (1925), *Easy Virtue* (1926), *This Year of Grace* (1928), and *Bitter Sweet* (1929).

‘Work hard, do the best you can, don’t ever lose faith in yourself and take no notice of what other people say about you.’

Noël Coward at MTC (clockwise from top left): Pamela Rabe and Lewis Fiander in *Private Lives* (1996); Nadine Garner and Leon Ford in *Private Lives* (2013); Alison Whyte and John Gaden in *Present Laughter* (1990); William McInnes and Miriam Margolyes in *Blithe Spirit* (2003)



His professional partnership with childhood friend Gertrude Lawrence started with *Private Lives* (1931) and continued with *Tonight at 8.30* (1936).

Coward's presence in the public eye turned him into a celebrity in his own right across both the UK and USA. The media avidly followed and reported on Coward's plays and public appearances, elevating his

celebrity status significantly as his career continued to develop.

Despite his high-profile persona and arguably lavish lifestyle, Coward was fundamentally a man who loved all artistic forms and possessed a work ethic like no other. He immersed himself in work from a young age, which can be seen from the canon of work he produced throughout his ▶



Noël Coward at 'Watergate', Bermuda.

lifetime; his final verse was written only days before he died. Consequently, Coward became known as 'The Master' by many of his contemporaries and fans.

A quote from Lord Louis Mountbatten on Coward's 70th birthday perhaps best sums this up: 'There are probably greater painters than Noël, greater novelists than Noël, greater librettists, greater composers of music, greater singers, greater dancers, greater comedians, greater tragedians, greater stage producers, greater film directors, greater cabaret stars, greater TV stars. If there are, they are 14 different people. Only one man combined all 14 labels - The Master.'



Learn more about Noël Coward
at MTC Backstage
mtc.com.au/backstage

WIT AND WISDOM

Noël Coward was known for unforgettable quips both on and off stage.

Like his self-assured and sometimes outrageous characters in *Hay Fever*, Coward had a habit of talking about himself in often exaggerated, but always endearing terms.

In regards to his infallible reputation:
If you're a star, you should behave like one. I always have.

In regards to his acting:
Television is for appearing on - not for looking at.

A note to the critics:
I love criticism just so long as it's unqualified praise.

A different kind of sobriety:
I'm not a heavy drinker, I can sometimes go for hours without touching a drop.

Noël Coward, on himself:
I'm an enormously talented man, and there's no use pretending that I'm not.

On sharing his skills:
I have a memory like an elephant. In fact, elephants often consult me.

A forethought about his indelible legacy:
In my time I've said some noteworthy and exceptionally memorable things.

When you love what you do:
Work is much more fun than fun.

Leading Lady

Marina Prior discusses taking on the iconic role of Judith Bliss

Marina Prior grew up with a great love of Noël Coward. She was introduced to The Master's work by her mother, who performed in *Blithe Spirit* in the 1950s. 'He was very highly regarded in our house,' says Marina.

While this production of *Hay Fever* may be her first performance in a Noël Coward play, Marina says she has read just about everything he's written.

'He's a brilliant satirist so nothing could make me happier. I'm always happy working comically, and this is one of the most deliciously comic scripts ever.'

It's believed Noël Coward penned this classic in just three days after spending a weekend out of New York with renowned Broadway actress Laurette Taylor and her husband Hartley Manners. Although it premiered at London's Ambassadors Theatre nearly one ▶



(top) Marg Downey, Imogen Sage and Marina Prior; (bottom row) Marina Prior



hundred years ago, this comedy of bad manners is still as caustic and seductive today. For Marina, it's 'an absolute sparkling night of diversion,' something she believes the world needs at the moment.

'It's such a joy to be able to take on something that is so inherently theatrical ... to do any Noël Coward, let alone one of his great plays, is going to be an absolute career highlight for me. It already is.'

The enduring appeal of *Hay Fever*'s characters is that they are collectively dreadful yet individually terrific. Audiences can't help but find charm in the Bliss family's indecorum, quick-wit, and lightning-speed rebuttals. Even their self-absorption is alluring at times. In the centre of it all is the family's matriarch – the illustrious, revered, grande dame Judith Bliss.

'It's just such a delicious character, and such a big character,' explains Marina. 'Because

she's an actress, and a very entitled actress, there's so much scope for fun.'

Having just completed a successful season as the iconic Dolly Levi in the musical *Hello, Dolly!* before entering the *Hay Fever* rehearsal room, this Australian stage legend is as busy as ever.

'I've always been conscious of broadening my range and branching out, and never stopping in one spot. I feel like finally, three decades later, that is paying off. I'm getting to play some really exciting and challenging, mature characters. I love this part of my life and my career, where I feel like I can step up into these iconic roles.'



To read the full interview with Marina Prior, head to mtc.com.au/backstage



Monica Sayers and Alexandra Keddie;
(opposite, clockwise from top left) Director Lee Lewis; Gareth
Davies and Kym Gyngell; Simon Gleeson and Drew Weston

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Cast & Creative Team



GARETH DAVIES

Simon Bliss

Gareth Davies' theatre credits include *The Cherry Orchard* (Melbourne Theatre Company); *The Literati* (Griffin Theatre/Bell Shakespeare); *The Government Inspector* (Malthouse Theatre); *As you Like it* (Bell Shakespeare); *The Rover*, *Cat on a Hot Tin Roof*, *Peter Pan*, *As You Like It*, *And They Called Him Mr Glamour* (which he also wrote) and *The Seagull* (Belvoir); *3 x Sisters* (The Hayloft Project); *The Only Child*, *The Suicide* and *A Midsummer Night's Dream* (B Sharp); he co-wrote and performed *Masterclass* and *Masterclass 2 – Flames of the Forge* (Redline Productions at the Old Fitz), and is a member of the Black Lung Theatre, collaborating on *Rubeville*, *Sugar*, *Pimms*, *Avast* and *Avast II – The Welshman Cometh* (Malthouse Theatre), *I Feel Awful* (Queensland Theatre) and *Doku Rai* (Darwin Festival) – a show devised and performed in collaboration with artists from East Timor. His film and TV credits include *The Daughter* (Screen NSW/Fate Films); *Ellipsis* (Arenamedia), the upcoming *Peter Rabbit* (Animal Logic), *The Letdown* (Giant Dwarf/ABC) and *Hunters* (Valhalla/NBC Universal).



MARG DOWNEY

Clara

As one of Australia's leading comedy actors, Marg Downey is best known for the numerous characters she portrayed on *Fast Forward*. Marg has also been applauded for the dramatic roles she has undertaken for television and theatre. For Melbourne Theatre Company Marg has appeared in *Rupert*, *Scenes From a Separation*, *A Flea in Her Ear* and *Moonlight and Magnolias*. Her other theatre credits include *Timeshare* (Malthouse Theatre), *Skull in Connemara* (fortyfive-downstairs), *La Cage Aux Folles* (The Production Company), *Glimpse* (The KIN Collective), and the world premiere season of Joanna Murray-Smith's *Rapture* (Playbox). In 2017 Marg has appeared in the ABC drama series *Newton's Law* and has also featured in *Top of the Lake: China Girl*. Marg is currently voicing an animated comedy series for Channel 7, *Kitty is Not a Cat*, and can be seen in a new Stan comedy series *The Other Guy*.



SIMON GLEESON

Richard Greatham

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

Cast & Creative Team



KIM GYNGELL

David Bliss

For Melbourne Theatre Company, Kim Gynnell's theatre credits include *The Pillowman*, *Ninety*, *Art*, *Festen*, *The Hypocrite* and *Twelfth Night*. Kim's other theatre credits include *It Just Stopped* (Belvoir) as well as *Sylvia*, *Metamorphosis* and *The Caucasian Chalk Circle* (Sydney Theatre Company). On television Kim has proven his versatility, from programs such as *Underbelly*, *The Games*, *Backbender*, *Full Frontal*, *The Librarians*, *Very Small Business*, *Wilfred*, *Lowdown*, *The Straits*, to his most recent appearances in *No Activity*, *Top of the Lake: China Girl* and *Sunshine*. Kim's film credits include *The Hard Word*, *Love and Other Catastrophes*, *Evil Angels* and most recently *The Little Death*, *Bleeding Steel* and *Sibling Rivalry*.



ALEXANDRA KEDDIE

Jackie Coryton

Alexandra Keddie makes her Melbourne Theatre Company debut in *Hay Fever*. Her previous stage credits include the self devised cabaret, *I See Me & Meryl Streep*, which enjoyed successful seasons at the Queensland Cabaret Festival, Melbourne Cabaret Festival, Sydney's 107 Projects and The Butterfly Club. Alexandra also appeared in *A Feast* (La Mama) and several productions for Harvest Rain Theatre Company including *James and the Giant Peach*, *Sweet Charity* and *Jesus Christ Superstar*. Alexandra's most recent television credits include *Henry Haus*, *Doctor Blake Murder Mysteries* and *Offspring*.



MARINA PRIOR

Judith Bliss

During her diverse career, Marina Prior has played principal roles in over thirty productions. For Melbourne Theatre Company, she has appeared in *The 25th Annual Putnam County Spelling Bee*, *The Hypocrite* and *Jumpy*. Her other theatre credits include: *The Pirates of Penzance*, *West Side Story* (Victorian State Opera); *Camelot* (Kevin Jacobsen Productions); *CATS*, *Les Misérables*, *The Phantom of the Opera*, *Witches of Eastwick*, *Mary Poppins* (Cameron Mackintosh); *Anything Goes* (Hayden Productions); *The Secret Garden*, *The Sound of Music* (Gordon Frost Organisation); *Showboat* (Livent); *Guys & Dolls* (Ambassador Group); *Noises Off* (Marriner Theatres); *Harp on the Willow* (Ensemble Theatre); *Annie Get Your Gun*, *Kiss Me Kate*, *Dirty Rotten Scoundrels*, *Hello Dolly!* (The Production Company). Marina is also well known to television audiences through her appearances on *Carols by Candlelight*, and recently, as Iris in the Opera Australia/ABC series, *The Divorce*. She has recorded several albums, with the most recent being *Together* – a duet album with Mark Vincent.

Cast & Creative Team



IMOGEN SAGE

Sorel Bliss

Imogen Sage recently graduated from the Royal Central School of Speech and Drama in London. After graduating she played Mrs de Winter in Kneehigh Theatre's production of *Rebecca* (London/UK tour), directed by Emma Rice. Other London productions include *Measure for Measure* (Shakespeare's Globe Theatre, Sam Wanamaker Festival); *The School for Scheming* (Orange Tree Theatre); and *Three Sisters* (Pleasance Theatre). Stage credits before training include *Romeo and Juliet* (Essential Theatre); and *Weekend* (La Mama Theatre). Imogen's screen credits include the feature film *The Man Who Knew Infinity* (Edward Pressman Films); *Doctors* (BBC1); and short film *The Understudy* (Roman Polanski Productions), which she also wrote. This is Imogen's Melbourne Theatre Company debut.



MONICA SAYERS

Myra Arundel

Monica Sayers makes her Melbourne Theatre Company debut in *Hay Fever* in the role of Myra Arundel. Her previous theatre appearances include *Australian Graffiti*, *Chimerica* and *Dead Caesar* (Sydney Theatre Company); *Visiting Hours* and *His Mother's Voice* (bAKEHOUSE Theatre Company); *Where's My Money?* (Seeker Productions); *Doctor Who's Symphonic Spectacular* (Sydney Opera House). Her film appearances include *Harmony* (Harmony Productions). Monica's television appearances include *True Crimes* (The Seven Network); *The Warriors* (ABC); *The Royal* (ITV Yorkshire UK); *The Clinic* (Elixir TV RTE Ireland); *Home and Away* and *All Saints* (The Seven Network); *Love My Way* Season 2 (Southern Star); *Last Man Standing* (Burberry Productions) and *Head Start* (Gannon Television). Monica is a graduate of NIDA.



DREW WESTON

Sandy Tyrell

Drew Weston makes his Melbourne Theatre Company debut in the role of Sandy Tyrell in *Hay Fever*. Drew is a graduate of the Western Australian Academy of Performing Arts (WAAPA). In his few short years since graduating, Drew has quickly made his mark on the Australian and International theatre scene. Most recently, Drew played the role of Danny in *Grease: The Arena Experience* (Harvest Rain). In his first job out of university Drew landed the pivotal role of Curly in IAJ Internationals production of *Oklahoma*. He then went on to appear in the original Australian cast of Macintosh Disney's *Mary Poppins*. Other productions include *Gypsy* (The Production Company), *The Rocky Horror Show* (GFO) and *Ghost* (GWB/ATG.) While living in London Drew's stage and screen credits included *Apartment 40c* and the US television series *Galavant* (ABC). Drew's other television credits include Issac in *Winners & Losers* (Seven Network).



Local talent

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Cast & Creative Team



LEE LEWIS

Director

Lee Lewis is the Artistic Director of Griffin Theatre Company and one of Australia's leading directors. For Melbourne Theatre Company she directed David Williamson's *Rupert*, which toured to Washington DC as part of the World Stages International Arts Festival and to Sydney's Theatre Royal in 2014. For Griffin she has directed: *The Bleeding Tree*, *The Homosexuals or Faggots* (co-production with Malthouse), *Rice* (co-production with Queensland Theatre) *Gloria*, *8 Gigabytes of Hardcore Pornography*, *Masquerade* (co-directed with Sam Strong), *Emerald City*, *A Rabbit for Kim Jong-il*, *The Serpent's Table* (co-directed by Darren Yap), *Replay*, *Silent Disco*, *The Bull*, *The Moon and the Coronet of Stars*, *The Call*, *A Hoax*, *The Nightwatchman*; for Bell Shakespeare: *The Literati*, *The School for Wives* and *Twelfth Night*; for Belvoir: *That Face*, *This Heaven*, *2000 Feet Away*, *Half and Half*, *A Number*, *7 Blowjob* and *Ladybird*; for Sydney Theatre Company: *Honour*, *Love Lies Bleeding* and *ZEBRA!*. In 2016 she won the Helpmann Award for Best Director for Angus Cerini's *The Bleeding Tree*.



CHRISTINA SMITH

Set Design

Christina Smith's work as Set and Costume Designer has been seen at Melbourne Theatre Company in *The Odd Couple*, *Elling*, *National Interest*, *The Seed*, *Clybourne Park*, *Rising Water*, *A Behanding in Spokane*, *Boston Marriage*, *The Swimming Club*, *Blackbird*, *Who's Afraid of Virginia Woolf?*, *The Clean House*, *Dumb Show*, *Things We Do For Love*, *The Daylight Atheist*, *Honour*, and *Cloud Nine*; as Costume Designer on *Realism*, *Humble Boy*, *Proof*, *Sweet Bird of Youth*, and *Three Days of Rain*; and as Set Designer on *Boy Gets Girl*. Prior to that, she worked as assistant to former MTC Resident Designer Tony Tripp. Other companies she has designed for include Seattle Opera, New Zealand Opera, Victorian Opera, Sydney Theatre Company, Queensland Theatre, Black Swan State Theatre Company, Malthouse Theatre, Belvoir, Ilbjerri Theatre Company, The Production Company, Opera Queensland, ACMI, WA Ballet and the Australian Ballet. Christina studied set and costume design at the Western Australian Academy of Performing Arts, and was awarded the 2005 Green Room Award in theatre design.



ESTHER MARIE HAYES

Costume Designer

For Melbourne Theatre Company, Esther Marie Hayes has designed the costumes for *Macbeth*, *Double Indemnity*, *North by Northwest*, *The Beast*, *Other Desert Cities*, *The Heretic*, *Hamlet*, *All About My Mother*, *Richard III* and *Rockabye*. A 2006 Graduate of VCA, Esther was awarded an Orloff Family Charitable Trust Scholarship. Her other costume credits include *Curtains* (The Production Company); *Mother and Son* (McLaren House); *Nixon in China*, *Midnight Son* and *The Baroque Triple Bill* (Victorian Opera); *Delectable Shelter* (The Hayloft Project); *Scare Campaign* (Cyan Films). In the collaborative group 'The Sisters Hayes' Esther has designed set and costumes for *Antigone*, *Walking into the Bigness* and *Blood Wedding* (Malthouse Theatre); production design for *Carnival of Mysteries* (Melbourne International Arts Festival), *A Good Death* (Next Wave Festival), *The Great un-Reveal* (Arts Project Australia); and production artwork and season brochure for the Malthouse Theatre 2015 Season.

Cast & Creative Team



PAUL JACKSON

Lighting Designer

Paul Jackson's recent lighting designs with Melbourne Theatre Company include *Di and Viv and Rose*, *Three Little Words*, *Endgame*, *Miss Julie*, *Dead Man's Cell Phone*, *Double Indemnity*, *The Ghost Writer*, *Ghosts*, *Frozen*, *The Speechmaker*, *Enlightenment*, *Madagascar* and *Private Lives*. He has worked as a lighting designer for the Australian Ballet, Royal New Zealand Ballet, West Australian Ballet, Victorian Opera, West Australian Opera, Sydney Theatre Company, Bell Shakespeare, Playbox, Malthouse Theatre, Belvoir, BalletLab, Lucy Guerin Inc, World of Wearable Art New Zealand, La Mama, Chamber Made Opera, and many others. His work has featured in festivals in Asia, Europe and the United Kingdom, and he has lectured in design at the University of Melbourne, RMIT University and Victorian College of the Arts. Paul has received a number of Green Room Awards and nominations for Lighting Design, as well as receiving a Sydney Theatre Award, an APDG Award and the 2012 Helpmann Award. Paul was named in the Bulletin's Smart 100 for 2004 and was the Gilbert Spottiswood Churchill Fellow for 2007. Paul was an Associate Artist at Malthouse Theatre from 2007 to 2013.



KELLY RYALL

Composer & Sound Designer

Kelly Ryall is an award-winning composer, musician and sound designer for theatre, dance and film. Kelly's recent work with Melbourne Theatre Company includes composition and sound design for *Di and Viv and Rose*, *Three Little Words*, *Double Indemnity*, *Rupert*, *Peddling*, *The Crucible*, *On the Production of Monsters*, *Return to Earth*, *Dead Man's Cell Phone*, *God of Carnage*, and *Savage River*. His other stage credits include *Edward II*, *The Shadow King*, *Dance of Death*, *The Trial* with Sydney Theatre Company (Malthouse Theatre); *Boys Will be Boys*, *The Trial* with Malthouse (Sydney Theatre Company); *Title and Deed*, *Kill the Messenger*, *Cinderella*, *Nora*, and *Hedda Gabler* (Belvoir); *Romeo and Juliet*, *As You Like It*, *Phèdre*, *Henry IV*, *Macbeth*, *Julius Caesar*, *The School for Wives* and *Tartuffe* (Bell Shakespeare); *The House on the Lake*, *Emerald City*, *The Boys* with Sydney Festival, *And No More Shall We Part*, *The Floating World*, and *Dreams in White* (Griffin Theatre Company); *Piece for Person* and *Ghetto Blaster* with Nicola Gunn; *Animal* with Susie Dee; and *Savages* at fortyfivedownstairs. Kelly's first chamber opera *The Bacchae* premiered to critical acclaim at Melbourne Festival and toured to Dark Mofo.



GERALDINE COOK-DAFNER

Voice & Dialect Coach

Geraldine Cook-Dafner has previously worked for Melbourne Theatre Company on *Di and Viv and Rose*, *Melbourne Talam*, *John*, *The Odd Couple*, *Straight White Men*, *The Distance*, *Birdland*, *The Waiting Room*, *Top Girls*, *The Heretic*, *The Swimming Club*, *The 39 Steps*, *The History Boys*, *All My Sons*, *The Clean House*, *Boy Gets Girl*, *Take Me Out* and *The Glass Menagerie*. Geraldine also works for independent theatre companies, Red Stitch Actors Theatre and Hit Productions. She trained at Middlesex University, the Guildhall School of Music and Drama, and she is an Honorary Senior Fellow in the theatre department at the Faculty of the VCA and MCM, University of Melbourne. Geraldine also works as a voice consultant in film, ABC Radio, SBS Radio, and for local corporate and government bodies. Geraldine was previously Head of Voice, Head of School of Performing Arts and an Associate Dean at the Faculty of VCA and MCM, University of Melbourne.



PRUE CLARK
Assistant Director

Prue Clark is a Melbourne-based theatre director with an interest in new writing. She completed a Postgraduate Diploma in Directing at the Victorian College of the Arts in 2012. Prue has received recognition for her work as a recipient of an Orloff Family Charitable Trust Scholarship (2012), an ArtStart grant (2014) and as a participant in Melbourne's Directors Lab (2016) and MTC's Women in Theatre Program (2016). She has twice been nominated for a Green Room Award for Best Direction and won Best Director at Auckland Fringe earlier this year. Prue's directing credits include: Emma Hall's *Ode to Man*, Katy Warner's *Reasons to Stay Inside*, Emma Hall's *We may have to choose*, Matthew Ryan's *Plays from the Top of the Stairs*, Katy Warner's *Dropped* and MKA's *Group Show*.

ACKNOWLEDGEMENTS

Noël Coward biography, photos and quotes reprinted with kind permission of The Noël Coward Estate.

www.noelcoward.com
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(Top) Gareth Davies, Marina Prior, Kym Gyngell and Imogen Sage; (centre) Gareth Davies; (bottom) Alexandra Keddle, Drew Weston, Monica Sayers and Simon Gleeson

UNION HOUSE THEATRE

Union House Theatre is the hub for co-curricular student theatre and performance programs at the University of Melbourne. We provide support to student performers, playwrights, technicians, designers, directors, and other theatre makers.

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