



VIVID WHITE

BY EDDIE PERFECT

MTC MELBOURNE
THEATRE
COMPANY

Welcome



Vivid White is a production that brings with it palpable excitement. For us at MTC, it's a work that pushes us creatively and technically, and for audiences it promises an experience unlike anything you've seen on our stages this year.

In 2013 we presented Eddie Perfect's first play, *The Beast*, which blew Melbourne away with its bold comedy and on-the-pulse commentary of middle class aspirations. This new MTC commission, supported by the Clemenger Trust and directed by our Associate Director Dean Bryant, pushes conventions a little further with the welcome addition of satirical songs and an entirely unique take on the real estate market in Australia.

The chorus you'll see throughout the show is comprised of second year Music Theatre students from the Victorian College of the Arts, who join the production thanks to a new partnership established especially for this show. We're passionate about supporting students in their pursuit of careers in creative industries and are delighted to be providing them with this opportunity. Not only do the students gain experience in a professional setting but, better still, their involvement is part of their coursework and end-of-year assessment.

This show is full to the brim with Eddie's signature comedy and graced with a cast and creative team so talented they're in a league of their own. I can't think of a better way to see out Season 2017.

Thank you for joining us for another wonderful year at MTC and tirelessly supporting our work and our artists. It's always a pleasure to have your company on our theatrical adventures and we can't wait to do it all again in 2018.

See you on the other side.

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

VIVID WHITE

BY EDDIE PERFECT

18 NOVEMBER – 23 DECEMBER 2017

Southbank Theatre, The Sumner

— Cast —

Holly/Consultant/Rachel Gillian Cosgriff
Güüs/Brenda Virginia Gay
Ben Brent Hill
Liz Verity Hunt-Ballard
Martin/Harvey Keegan Joyce
Evan Ben Mingay
Cynthia Christina O'Neill

— Ensemble —

Sian Crowe, Manali Datar, Majella Davis, Jake Gardner,
Lauren Goetz, Juan Gomez, Chloe Honig, Hamish
Johnston, Sarah Krndija, Ayesha Madon, James
Majoos, Nicholas Mayer, Jessica Monk, Olivia Morison,
Callum O'Malley, Tomas Parrish, Matthew Prime,
Joseph Spanti and Lisa Thomas.

The Ensemble has been made possible with support
from VCA Music Theatre at the University
of Melbourne and the Media, Entertainment
& Arts Alliance.

— Creative Team —

Director Dean Bryant
Set Designer Owen Phillips
Costume Designer Tim Chappel
Lighting Designer Ross Graham
Sound Designer Russell Goldsmith
Musical Director/Orchestrator James Simpson
Assistant Director Sarah Kriegler
Choreographer Andrew Hallsworth
Associate Choreographer Natalie Gilhorne
Movement Director Lyndall Grant
Associate Movement Director Kyle Davey
Creature Designer A Blanck Canvas
Vocal Consultant Debbie Phyland
Stage Manager Whitney McNamara
Deputy Stage Manager Julia Smith
Assistant Stage Manager Jess Maguire
VCA Stage Management Secondment Julia Orlando
VCA Design Secondment Nathan Burmeister
Sound Design Attachment Kellie-Anne Kimber
VCA Sound Secondment Caiden de Win
Rehearsal Photographer Deryk McAlpin
Production Photographer Jeff Busby

— About the play —

Liz and Ben have been mates with Cynthia and Evan for years, and would never let anything get in the way of their friendship. Except, when both couples set their sights on buying the same house – that's different. Forget friendship, forget respect, forget human decency: this is the Australian property market. Not even the imminent collapse of civilisation itself could stop the zombie-like single-mindedness of buying the perfect house.

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

Commissioned with the support of the Joan & Peter Clemenger Trust

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MELBOURNE
AIRPORT

TimeOut

Cover photo: Justin Ridler

Walking the line

Eddie Perfect on the challenges of writing and performing satirical comedy.



Satire is best served without a wink or a nudge. To let an audience in on the joke is unforgivable; to give an audience an ‘out’, cowardly. The only crime worse than making safe

is the act of an author laboriously penning an explanation of his or her intentions. I will endeavour to avoid making that mistake here by instead touching on some of my experiences working within the form of satirical comedy.

You may regard these words as a kind of whinge, or needy balm to soothe the accumulated cuts and bruises of failure. I can’t really apologise for that, for while I’m grateful to have had the rare privilege of being able to sustain a living through my art, it is dishonest to discuss satirical form without discussing failure. For what is satire but the art of making the middle class (of which I am a card-carrying member) feel bad about themselves in a manner entertaining enough to avoid being lynched when the curtain comes down? What is satire but the promise of a better way to exist? A more compassionate way to act? Satire is a form of exposure therapy; it confronts us with the worst of ourselves in order to inspire change. But can satire change us? If we are unable or unwilling to change, has satire *failed*? Since the world we inhabit is objectively uninged, can

we expect satire to really work anymore? Did it *ever*? Boy, I bet this is filling you with confidence.

In 2004 I walked into Max Gillies’ dressing room at the Brisbane Powerhouse and found his table covered with hand-written letters [from the audience]. We’d just started a run of *The Big Con*, a night of Max’s satirical characters set in a right-wing think tank. I wrote and performed satirical songs and acted as an MC, covering Max’s complicated costume, wig and make-up changes. Temptation got the better of me and I read some of the letters. Each of them (in one way or another) pined for Max to return to previous form – that *this* show had crossed that invisible line from ‘clever and incisive’ to ‘offensive and lewd’. This was my first show performing to a broader, more theatrically literate audience than the ones who filled the comedy, cabaret and fringe venues I was used to. I was dejected.

Max let me in on a secret; people *always* preferred the previous show. Satire, he told me, is an art form that becomes safer, more palatable, with the benefit of time. Time had a way of sand-papering off sharp edges and editing out discomfort. According to Max, every new show was met with correspondence that praised shows previous, penned by an audience reeling from the discomfort of seeing the worst of themselves and their public figures amplified to a ridiculous (and malicious) comic extreme. ►



Verity Hunt-Ballard and Brent Hill



Keegan Joyce and Virginia Gay



Christina O'Neill and Joseph Spanti



Ben Mingay



Keegan Joyce, Gillian Cosgriff, Christina O'Neill, Ayesha Madon and Chloe Honig





At the time I found it reassuring; *maybe we're getting it right?* Fifteen years later, I still don't know what 'right' is.

Since my apprenticeship with Max Gillies, the bulk of my career has involved writing, performing, discussing and defending satire in one form or another. From first-hand experience I can tell you I find it to be an art form that is certifiably masochistic in both its creation and consumption. I've been heckled offstage at trade union rallies, sacked mid-song at a fundraiser for Ronald McDonald House, experienced walk-outs and protests, received death threats, and paid more money than I care to admit for advice from defamation lawyers. It should be said I've also had a great deal of fun.

Writing and performing satire is unpredictable, uncomfortable and often confusing. Is the audience laughing? Stop pulling your punches. Stop *preaching* to the choir. Is the audience booing? Walking out? You've missed the mark. You're merely aiming to shock. You're *no good anyway*. Satire often feels like it's either a cosy blanket for warmly affirming the

ideologically aligned, or a kind of theatrical kryptonite to be reviled at best and at worst, ignored. Where's the line? And how do you walk it?

Here's something to cut through the cynicism like the sorbet course of a pricey degustation; at the heart of satire is a pure, pathetic, embarrassing and delusional truth. It's a truth we teach our kids and forget about in adulthood. The belief that we can change the world, even just a bit. I'm an optimist. I don't think I'd bother with satire otherwise.

Unlike any other theatrical form, audiences are left at the conclusion of a satirical work thinking 'Yes, but what is it all *for*? How are we supposed to *live*?' That's a terrific question. When you find the answer, be a dear and let the rest of us know, will you? ■



Hear more from playwright Eddie Perfect in our MTC Talks podcast series. mtc.com.au/MTCTalks

Brent Hill and Ben Mingay



Gillian Cosgriff



Sarah Kriegler and Keegan Joyce



Brent Hill and Verity Hunt-Ballard

Soothing balms and Molotov cocktails

Comedy writer Michelle Law reflects on Australia's tradition of tackling complex issues through satire.



Brent Hill, Christina O'Neill, Keegan Joyce and Virginia Gay



It's a form of comedy that's entertained and energised audiences for millennia. Aristophanes skewered Socrates in his play *The Clouds*, by making Socrates a caricature of himself.

In Commedia dell'arte, stock characters like Pantalone and Il Dottore embody the stinginess and folly of the upper class. On *Saturday Night Live*, Amy Poehler and Tina Fey helped affect the outcome of a US presidential election through their depictions of Hillary Clinton and Sarah Palin. Satire employs exaggeration, irony and mockery (among other things) to expose the injustices and failings of people, collectives and power systems. It's arguably the cleverest form of comedy because it comes with a political punch so deftly delivered that you're knocked out before you even know that you're fighting.

Growing up, I knew that walking outside at night was dangerous, so I'd stay indoors and watch re-runs of *The Simpsons* where Lisa challenged sexism with passion and intellect. I knew that there was no way to reason with racists who screamed 'rice' at my family, or our neighbours who eyed us with contempt as they staked One Nation placards on their lawn, so my siblings and I played the Pauline Pantsdown single *I Don't Like It* on our CD player until the disc wore out. Satire was my soothing balm and my Molotov cocktail.

As a child, I had a deep fear of vampires/time travel/tidal waves/the film *The Truman Show*/the film *Beetlejuice*/alien abduction/gremlins ... how much time do I have? To manage my anxiety, my psychologist suggested I try laughing at my fears in order to rob them of their power. (Maybe the vampire never got to suck my blood



because, maybe, it tripped on some cloves of garlic and broke its leg en route to my house.) Satire can strip away pain, fear and power; it shows us that narratives can be rewritten if we are willing to do the work.

Australia has a long and loved tradition of satire. *Frontline* satirised the trashy journalism undertaken by current affairs programs. Russell Coight's *All Aussie Adventures* poked fun at an overconfident and mansplaining outback expert. *Kath & Kim* gifted us with absurd portraits of suburban life and the new middle class, and *Clarke and Dawe* was beloved for its biting takedown of Australian politics. As a nation we relish any opportunity to take the piss out of ourselves through these portrayals, and the powerless among us hunger for these portrayals because we recognise their potential to change the fabric of our society.

Comedy in contemporary Australia is morphing with our level of social consciousness. The black face on *Hey Hey It's Saturday* and more recently *Jonah from Tonga* no longer flies; we'd much rather watch shows like *Black Comedy*, which stars actual black people telling their stories. We call out material that tears down LGBTQIA+ persons and fill theatres with audiences for Hannah Gadsby's *Nanette*. We're exhausted by misogynistic gags and choose to tune in to *Get Krack!n* instead. These are changing times; young audiences are angry and woke, and comedy in Australia will continue to reflect that. We love Australia because it's home, but there are things about 'home' – unresolved fights, dark and unacknowledged histories – that make you want to cringe, scream, and wish to God that things were different. That things were better. It's laughter that's going to get us there. ■



Jake Gardner, Jessie Monk, Callum O'Malley, Christina O'Neill, Verity Hunt-Ballard, Brent Hill, Virginia Gay, Manali Datar, Sian Crowe and Hamish Johnston

Cast & Creative Team



GILLIAN COSGRIFF

Holly/Consultant/Rachel

Gillian Cosgriff graduated from the Western Australian Academy of Performing Arts in 2010 with a Bachelor of Music Theatre. Theatre credits include: *Company* (Watch This); *Loving Repeating* (Vic Theatre Company); *Soi Cowboy* (Brisbane Powerhouse); and *The Pirates Of Penzance* (The Production Company). Television credits include *Offspring*, *House Husbands*, *Fat Tony & Co.* and *Ricketts Lane*. She was a backing vocalist for Kate Miller-Heidke's 2012 album *Nightflight* and is currently writing a new work for the Victorian Opera with Casey Bennetto (*Keating! The Musical*) and composer Julian Langdon. She has toured extensively with her solo shows as a comedian and cabaret performer, most notably at the Adelaide Cabaret Festival, Melbourne International Comedy Festival, Edinburgh Fringe Festival and Leicester Square Theatre in London. Gillian has released three CDs of original songs from her cabaret shows *Waitressing...and Other Things I Do Well*; *This Is Why We Can't Have Nice Things* and *Whelmed*. Her work has received awards including Best Cabaret (Melbourne Fringe), The West Australian Arts Editor Award (Fringeworld Perth), and a Green Room Award for Original Songs.



VIRGINIA GAY

Güüs/Brenda

Virginia Gay graduated from WAAPA in 2005. Her theatre credits include *Calamity Jane* (One Eyed Man Production); *Minnie & Liraz*, *The Beast*, *On The Production Of Monsters* (Melbourne Theatre Company); *Gaybies* (Midsumma Festival); *High Society* (Hayes Theatre Co); *The Producers*, *Jerry's Girls* (The Production Company); *Wonderful Town* (Sydney Philharmonic); and *The Wharf Revue* (Sydney Theatre Company). She is a regular guest on ABC's *The Book Club*, and has toured her solo cabaret shows *Songs to Self Destruct To*, *Cautionary Tales for Children*, and *Dirty Pretty Songs* all over the world, most notably playing the Sydney Opera House, and headlining the Famous Spiegeltent at the Edinburgh Fringe Festival. Her television credits include Channel Seven's *All Saints* and *Winners & Losers*.



BRENT HILL

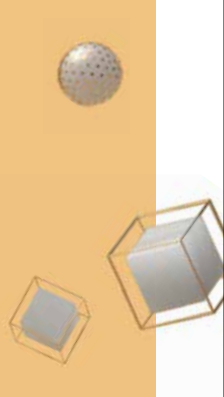
Ben

Brent Hill previously appeared in *The Speechmaker* for Melbourne Theatre Company. His other theatre credits include *Chimerica* (Sydney Theatre Company); *Mr Burns* (Belvoir); *Twelfth Night* (Bell Shakespeare); *Julius Caesar* (Cry Havoc); *The Distance From Here* (Griffin Theatre); *Little Shop of Horrors* (Luckiest Productions & Tinderbox Productions); *Once Korea* (Once UK); *Once* (GFO Attractions Pty Ltd); *Jerry's Girls*, *Pirates of Penzance*, *The Producers* (The Production Company); *Dreamsong* (Theatreworks); *A Number* (Perth Theatre Company); *A Funny Thing Happened on the Way to the Forum* (Gordon Frost Organisation); *Rock of Ages* (Rock of Ages Australia); *Risky Lunar Love* (504 Productions); *Summerfolk* (Bob Presents). Television credits include *Donnatelegrams*, *Laid* and *It's a Date* for ABC. Composing credits include *Risky Lunar Love* (504 Productions), and *The Happy Ending*. Brent's awards include the 2016 Sydney Theatre Award, Judith Johnson Award for Best Performance by a Male Actor in a Musical for *Little Shop of Horrors*, 2011 Green Room Award for Male Artist in a Leading Role for *Rock of Ages*, 2009 National Theatresports Champion, 2010 Cranston Cup Theatresports Champion and 2005 Actors Equity Guild Award for Best Newcomer. Brent's training includes Hayman Theatre (Curtin), WAAPA (Acting) and Ecole Philippe Gaulier, Paris.



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Cast & Creative Team



VERITY HUNT-BALLARD

Liz

Verity Hunt-Ballard is one of Australia's most versatile leading ladies. Verity is best known for her award-winning performance as Mary Poppins in Cameron Mackintosh's smash hit musical of the same name for which she received a Helpmann Award and a Green Room Award. In 2014 Verity won her second Helpmann Award for Best Female Actor in a Musical for her standout performance as Charity Hope Valentine in *Sweet Charity* for Luckiest Productions. In 2015 she also won the Sydney Theatre Award and a Green Room Award for her performance. Verity's other stage credits include: *Hello, Dolly!*, *Guys and Dolls* (The Production Company); *The Last Five Years* (Vic Theatre Company); *Shane Warne: The Musical* (GWB Entertainment); *The Rocky Horror Show* (Dainty Co & New Theatricals); *Jersey Boys* (New Theatricals); *Eureka* (Esgee Productions); *Virgins* (Malthouse Theatre); and *Metro Street* (State Theatre Company of SA), winning a Theatre Critics Award for Best Female Performance. Verity is featured on many cast recordings and has appeared in ABC's award-winning television series *The Doctor Blake Mysteries*.



KEEGAN JOYCE

Martin/Harvey

Keegan Joyce's career began at age 12 in the title role of Cameron Mackintosh's Australian tour of *Oliver*. Keegan has since played major roles in stage productions including the role of Andrej in *Once* (Melbourne Theatre Company/Gordon Frost Organisation); the Bellboy in *Titanic: The Musical* (Seabiscuit Productions); and *Edges* (James Anthony Productions). Keegan is best known for the role of Arnold in Josh Thomas' AACTA award winning TV comedy series *Please Like Me* for the ABC and Pivot Network USA; and his break out role of Fuzz in all four seasons of the ABC's hit series *Rake*. Keegan will return in Season 5 of *Rake* this year. Keegan also appeared in the US feature film *Superman Returns* directed by Bryan Singer. Keegan completed his degree in Musicology at the Sydney Conservatorium of Music in 2004, and in 2016 recorded his debut album *Snow on Higher Ground* released on major digital platforms and vinyl.



BEN MINGAY

Evan

Vivid White marks Ben Mingay's Melbourne Theatre Company debut. Previous stage credits include Thomas in *Rolling Thunder Vietnam*; The Phantom in *The Phantom of the Opera*; Zack Mayo in *An Officer and a Gentleman*; Tommy De Vito in *Jersey Boys*; Billy Kostecki in *Dirty Dancing*; Stewpot in *South Pacific*; Billy in *Sideshow Alley* and Berger in *Hair*. Screen credits include Alan Bond in *House of Bond*; Grease Nolan in Mel Gibson's *Hacksaw Ridge*; Trystan Powell in *Home and Away*; Rob Duffy in *Wonderland*; Buzz Graham in *Packed to the Rafters*; Troy Baxter in *Blue Heelers* and Jim Beatson in *All Saints*. Ben is also a member of the hit singing group *Swing On This*.

ANDREW KAY IN ASSOCIATION WITH THE KINGS HEAD THEATRE PRESENTS

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Cast & Creative Team



CHRISTINA O'NEILL

Cynthia

Christina O'Neill is delighted to be making her Melbourne Theatre Company debut in *Vivid White*. Her theatre credits include *The River*, *Middletown*, *Belleville*, *Straight* and *The Motherf*cker with the Hat* (Red Stitch Actors' Theatre); *Into the Woods*, *Sunday in the Park with George* (Victorian State Opera); *Show Boat* (The Production Company); *Gaybies* (Midsumma Festival); *Savage in Limbo* (Workhorse Theatre Company); *Prodigal* (fortyfivedownstairs); *Avenue Q* (Arts Asia Pacific/Power Arts); *Monty Python's Spamalot* (Louise Withers & Associates); *Tell Me on a Sunday* (Kookaburra); *Priscilla*, *Queen of the Desert – The Musical* (Back Row Productions/Chugg Entertainment). Christina's TV credits include *Winners and Losers* (Channel 7); *The Divorce* (ABC); *City Homicide* (Channel 7); *Best of British Comedy* (Comedy Channel); *Jeopardy* (BBC). Christina won the 2010 Helpmann Award for Best Supporting Actress (*Avenue Q*). Christina graduated from WAAPA in 2005.



EDDIE PERFECT

Playwright

Eddie Perfect is one of Australia's most diverse, respected and prolific writer/composer/performers, having made his mark in comedy, music theatre composition, playwriting, screenwriting, classical music, jazz and acting for stage and screen. His stage credits include Baz Lurhmann and Global Creatures' *Strictly Ballroom*, Malthouse Theatre's *Babes In The Wood*; *Drink Pepsi, Bitch*; *The Big Con*, *Shane Warne: The Musical*; *Keating! The Musical*; *Songs From The Middle* collaborating with ANAM, Iain Grandage and the UK's Brodsky Quartet; Opera Victoria's *The Threepenny Opera* and Opera Australia's *South Pacific*. His solo music comedy shows *Angry Eddie*; *Drink Pepsi, Bitch*; *Misanthropology* have received Helpmann and Green Room Awards, and toured Australia, New Zealand, Edinburgh and London. His first play *The Beast* for Melbourne Theatre Company was a commercial and critical hit, before touring Australia with Ambassador Theatre Group in 2016. Eddie is currently writing a musical adaptation of *Beetlejuice* for Warner Bros. Theatrical Enterprises in New York; and is writing the score for *King Kong* on Broadway alongside Marius De Vries (Global Creatures), opening at the end of 2018 at the Broadway Theatre. Eddie was co-Artistic Director of Adelaide Cabaret Festival in 2016 and 2017.



DEAN BRYANT

Director

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

Cast & Creative Team



OWEN PHILLIPS

Set Designer

For Melbourne Theatre Company, Owen Phillips has previously designed set and costumes for *Egg* and *I'll Eat You Last*. As part of MTC's NEON Festival, Owen designed costumes for Arthur's *The Myth Project: Twin* and *Sisters Grimm's The Sovereign Wife*. Other design credits include set and/or costume for *Two Weddings, One Bride* (Opera Australia); *Little Shop of Horrors* (Tinderbox Productions/Luckiest Productions); *Sweet Charity* (Luckiest Productions/Neil Gooding Productions); *Niche* (Elbow Room); *Funny Girl, Jerry's Girls* and *La Cage Aux Folles* (The Production Company); *Gaybies* (Midsumma Festival); *Master Class* (Left Bauer Productions); *Fallen* (Sport for Jove/She Said) and *The Dust and Us* (Human Animal Exchange). Owen's designs have been nominated for a total of four Green Room Awards, two Australian Production Design Guild Awards, and two Sydney Theatre Awards, winning in 2017 for *Little Shop of Horrors*. Owen was also a recipient of the Australian Council's ArtStart grant in 2015. Owen is a graduate of NIDA.



TIM CHAPPEL

Costume Designer

Tim Chappel's work on *The Adventures of Priscilla, Queen of the Desert – The Musical* earned him a Tony, a NYC Drama Desk Award, an Olivier Award, a Helpmann Award, and a Green Room Award along with Spain's Premios Teatro Award and Canada's Dora Award. The show continues to tour both nationally and internationally. Tim has also worked on stage productions *Sweet Charity* and *Little Shop of Horrors* (Hayes Theatre Co) for which he was awarded Best Costume Design at the Sydney Theatre Awards; *Gypsy, Pirates of Penzance, Guys and Dolls, West Side Story, Funny Girl* (The Production Company); *Dream Lover* (Gordon Frost); and *Two Weddings One Bride* (Opera Australia). Tim's television work includes costumes for *Dancing with the Stars* and *Australia's Got Talent*, television series *VIP* starring Pamela Anderson, music videos for Cher and Missy Elliott, and feature films including *Miss Congeniality* and *Mental*. Tim's costume design for feature film *The Adventures of Priscilla, Queen of the Desert* received an Oscar, a BAFTA and an AFI award.



ROSS GRAHAM

Lighting Designer

Ross Graham's lighting design credits include for Off-Broadway: *Come Light My Cigarette* (St Clements); *Beirut* and *True West* (Athena Theatre Company) and *Romeo and Juliet* (Lincoln Centre Education). His Australian Credits include *I'll Eat You Last* (Melbourne Theatre Company); *Boys Will Be Boys* and *Power Plays* (Sydney Theatre Company); *Title and Deed* and *Woyzeck* (Belvoir); *Assassians, Little Shop of Horrors, Sweet Charity, Rent, Dog Fight, Love Bites and Violet* (Hayes Theatre Co); *An Index of Metals, Owen Wingrave* and *Climbing Towards Midnight* (Sydney Chamber Opera); *L'amant Jaloux* (Pinchgut Opera); *Edward II* (Sport For Jove); *Nothing Has Changed* (Sydney Symphony Orchestra); *Creature* (Stalker Theatre); *A Steady Rain* (Old Fitz Theatre); *Gaybies* and *This House Is Mine* (Darlinghurst Theatre Company); *The Mesh* (Red Stitch Actors Theatre); *Good People, Cruise Control, Seminar, and Skylight* (Ensemble Theatre); *Silent Disco, The Sea Project* and *Return to Earth* (Griffin Theatre); *Voices Project* (Australian Theatre for Young People); *Fearless* (Milk Crate Theatre); *The Fremantle Candidate* (Deck Chair); *The Underpants* and *The Olympians* (NIDA Guest Artist); *Cut Snake* and *Dirtyland* (Arthur, a Theatre Company); *Bill W and Dr. Bob* (Carriage Works).

Cast & Creative Team



RUSSELL GOLDSMITH

Sound Designer

Russell Goldsmith is a multiple award-winning Melbourne-based sound designer, composer, producer and audio system designer. He has a diverse body of work in theatre, film, television, commercial and radio production, live music and installation works. He has worked as the Sound Designer and Composer for Melbourne Theatre Company productions of *Noises Off*, *John*, *Disgraced*, *Lungs*, *Endgame*, *What Rhymes with Cars and Girls*, *I'll Eat You Last*, *The Speechmaker*, *Ghosts*, *The Other Place*, *His Girl Friday*, *The Golden Dragon*, *Don Parties On*, *The Swimming Club* and *Ruby Moon* (for MTC Education). He had his Broadway debut in 2009 with the critically acclaimed season of Malthouse Theatre and Belvoir's *Exit The King* at the Ethel Barrymore Theatre, where it played for sixteen weeks. Russell has received multiple Green Room Award nominations, while his sound design for *Exit The King* won the 2007 Sydney Theatre Award, and was nominated for Best Sound Design at both the 2008 Green Room Awards (Melbourne) and the 2009 Tony Awards (New York).



JAMES SIMPSON

Musical Director/Orchestrator

Thrilled to be making his debut with Melbourne Theatre Company, James Simpson is a musical director, arranger, orchestrator and cabaret performer. Recent credits include – as Musical Director/Arranger: *Lucky: Songs By Kylie*, *TWINS*, *Josie In The Bathhouse*, *Experiment* (Adelaide Cabaret Festival); *Thérèse Raquin* (TheatreBench Park Theatre, London); *Star*Struck* (CIDCOM Productions Stadtsaal, Vienna); *Liza on an E* (Speculation Entertainment West End/UK Tour). As orchestrator: *Diamonds Are For Trevor* (TAE/McMahon International – Sydney Opera House, Arts Centre Melbourne, QPAC, Her Majesty's Theatre Adelaide, The Arts Centre Gold Coast); *Liza's Back!...is broken* (Showqueen); *Jerry's Girls* (The Production Company); *Virgins: A Musical Threesome* (Echelon Productions – Malthouse Theatre, New York Musical Theatre Festival, Regional Arts Victoria tour). As Assistant Musical Director: *The Lion King* (Disney Theatrical). Cast Recordings: *Thérèse Raquin*, *Virgins: A Musical Threesome*. James graduated with distinction from the MA Musical Theatre (Musical Directing) course at the Royal Conservatoire of Scotland, and is currently the Assistant Musical Director of the Australian tour of *Aladdin The Musical* (Disney Theatrical).



SARAH KRIEGLER

Assistant Director

Sarah Kriegler is a director, puppeteer, writer, and Co-Artistic Director of Lemony S Puppet Theatre. She is an alumni of Melbourne Theatre Company Women Directors' Program. Most recently, she wrote and directed Lemony S' new work *Picasso and His Dog* which will tour nationally and internationally during 2019 and was dramaturg and puppetry director on The Flying Fruit Fly Circus' *Junk*. She has created works with many other companies including Malthouse Theatre, Chamber Made Opera (CMO), Polyglot Theatre, Terrapin, Aphids, Arena Theatre Company and Theatre Works. She was an Artistic Associate at CMO for 7 years, where she directed *Captives of the City*, commissioned by Arts Centre Melbourne, receiving two Green Room Awards. She is currently co-chair of the Contemporary and Experimental Theatre Green Room Awards Panel and is developing a new work with Alan Brough. Her television and film credits include *Farscape*, *Horace and Tina*, *Downtown*, *Squeak and Boo* and *Where the Wild Things Are*. Sarah's awards include Best Performance for Children (Helpmann), Churchill Fellowship, Best Design/Realisation & Best Puppet Work (Green Room), Best Children's Performance & Gasworks Award (Melbourne Fringe).

Cast & Creative Team



ANDREW HALLSWORTH

Choreographer

Andrew Hallsworth won the 2015 Helpmann Award for 'Best Choreography in a Musical' for Opera Australia's *Anything Goes*, the 2014 Helpmann Award for the Hayes Theatre's inaugural production of *Sweet Charity*, and the 2016 Sydney Theatre Critics Award for *Little Shop of Horrors* (Luckiest Productions and Tinderbox Productions). For Melbourne Theatre Company Andrew's credits include *Rupert* (Australia/Kennedy Center, Washington), *Private Lives*, *Egg*, *Hamlet*, *Next to Normal*, and *The Drowsy Chaperone*. His other theatre credits include the World Premiere of *Muriel's Wedding the Musical* (STC/Global Creatures), *Assassins* (Hayes Theatre Company), *Dream Lover* (John Frost & Gilbert Theatrical), *Sydney Opera House - The Opera and Two Weddings One Bride* (Opera Australia), *Ladies in Black* (Queensland Theatre), *Dream Song*, *Shane Warne the Musical* (concert) and *A Funny Thing Happened on the Way to the Forum*, and *An Officer and A Gentleman* (GFO), *Jerry's Girls*, *La Cage Aux Folles*, *The Pirates of Penzance*, *The Producers*, *Gypsy*, *Anything Goes* and *The Boy from Oz* (The Production Company). Andrew also co-choreographed *Priscilla Queen of the Desert* for Broadway and ongoing international seasons.



Keegan Joyce and Virginia Gay;
(below) Christina O'Neill, Verity Hunt-Ballard and Keegan Joyce





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