

THE HOUSE OF BERNARDA ALBA

ADAPTED BY PATRICIA CORNELIUS
AFTER FEDERICO GARCÍA LORCA

MTC MELBOURNE
THEATRE
COMPANY

Welcome



This world premiere adaptation of *The House of Bernarda Alba* brings together the prolific talents of playwright Patricia Cornelius and former MTC Associate Director Leticia Cáceres. The result is an exhilarating new production with contemporary Australia very much at its heart.

While Lorca's original was set in the villages of Spain, this modern adaptation transplants Alba's fiefdom to the suffocating summer heat of rural Western Australia where it sears with Cornelius' evocative exploration of gender and power in the 21st century.

New Australian writing needs investment, time and nurturing. This project, commissioned by MTC, has been a few years in the making so it is a proud moment to see it come to fruition, and with a powerhouse cast to boot.

MTC is committed to supporting Australian writers and with the launch of our landmark NEXT STAGE Writer's Program in June last year, we established one of the most significant play commissioning and development programs in the country. As we embark on this journey with up to 35 talented writers over the next five years, this initiative is set to enhance the Australian playwriting landscape.

Virginia Lovett
Executive Director

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, Arts Centre Melbourne 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

THE HOUSE OF BERNARDA ALBA

ADAPTED BY PATRICIA CORNELIUS,
AFTER FEDERICO GARCÍA LORCA

25 MAY – 7 JULY

Arts Centre Melbourne, Fairfax Studio

— About the play —

With their mining-mogul father dead, the Alba household is in mourning. Angela has inherited a fortune and is engaged to the local heartthrob, but as tensions rise and tempers flare between her sisters, the future seems wildly uncertain.

— Cast —

Marti Candy Bowers
Angela Peta Brady
Penelope Julie Forsyth
Magda Bessie Holland
Maria Sue Jones
Bernadette Melita Jurisic
Adele Emily Milledge

— Creative Team —

Director Leticia Cáceres
Set & Costume Designer Marg Horwell
Lighting Designer Rachel Burke
Composer Irine Vela
Sound Designer Jethro Woodward
Assistant Director Cassandra Fumi
Fight Choreographer Lyndall Grant
Directorial Secondment Sara Biglariasfsha
Sound Secondment Hoang Thao Van
Stage Manager Jess Keepence
Assistant Stage Manager Brittany Coombs
Rehearsal Photographer Deryk McAlpin
Production Photographer Jeff Busby

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

Media Partner



Commissioned by Melbourne Theatre Company

Cover photo: Justin Ridler

Inside Alba's house

MTC's Literary Director Chris Mead takes a look at the cross-section between Lorca, Cornelius and Cáceres' work.



For many, Federico García Lorca is an undisputed modern master. A playwright of international repute, most particularly for his three brilliant tragedies (*Blood Wedding*, *Yerma* and *Alba*), wrought from the raw material of Roman Catholicism and lyric Latin poetry, his profound love of modern music (he adored Debussy, Chopin and Beethoven), rural Spanish folklore and women's yearning, rage and insight. A poet and a visual artist to boot, Lorca chronicled a Spain in transformation. He is perhaps most famous outside Spain (where his work was banned for years) for dying absurdly young, executed by firing squad fighting the

fascists in 1936. His body has never been found.

Patricia Cornelius is a writer well-known for her many awards, her fearlessness and forthrightness, and for a body of work that relentlessly dissects capitalism, feminism and their brutal collision. Plays whose titles alone cause consternation, outrage and rich conversation, Patricia finds poetry in squalor and a fierce autonomy in those too often portrayed as voiceless and without agency. Her plays document sexism, false ideologies and cruel power struggles, but also tenderness and rare intimacies.

And it was Director Leticia Cáceres who thought that these two writers – separated by hemispheres, gender and almost 100 years – would make a good match. The adaptation was commissioned when Leticia was an Associate Director at MTC and this fierce combination of voices and points of view has been a number of years in the making. Leticia – born in Argentina, and raised both there and here – has had almost a life time’s fascination with Lorca’s work: ‘I love Lorca because it resonates really strongly with Latin American communities and the *español parlante* community for a long time. It resonates because of his detailed focus on themes like class and morality; and because Lorca was able to articulate the injustice of the female story through his own experience as a queer man.’

The House of Bernarda Alba begins at a wake, the beloved Alba patriarch has died. In the original, the widow asks her household to mourn for the lost paterfamilias for eight years. The play then takes place in the sinuous, agonising and tormented years that follow, in a house made up of seven women.

That there are seven women on stage is remarkable since *Alba* is the first play written only for women actors. The list of all-female plays, as a side-note, is a sadly short list of around 50 plays. MTC has produced a number from it, including *Top Girls* (MTC 2012) and *Di and Viv and Rose* (MTC 2016). It is a list that also contains Australia’s Dymphna Cusack with her *Morning Sacrifice*, written just six years after *Alba* and more than likely the second play ever written only for women. ▶

‘Patricia finds poetry in squalor and a fierce autonomy in those too often portrayed as voiceless and without agency.’



(Above) Playwright Patricia Cornelius; (Opposite) Bessie Holland with Candy Bowers, Emily Milledge and Peta Brady.



'It is a play that champions getting feisty in the face of the oppressor.'

(Clockwise from top left) Emily Milledge and Peta Brady; Melita Jurisic and Emily Milledge; Bessie Holland and Candy Bowers; Director Leticia Cáceres with members of cast and creative team

Patricia Cornelius has shifted the action of the play from 1930s rural Spain to Australia of today. Instead of a verdant, acutely Catholic and an almost pre-modern world, here is a palace of dust in thrall to the worship of mining and money, and young modern women appalled at not only having to stay home for a fair whack of time, but galled at having to do so with no phone and no internet.

We so often forget that many plays which we receive as classics, as here with Lorca, or indeed with Chekhov, or much of Ibsen and Strindberg, and many of the ancient Greeks, that they were written steeped in the language, concerns and details of the period in which the playwrights lived.

Though Lorca was writing a parable in the mid-30s on the dangers of domestic dictatorships, he was also richly aware of women's struggles. Patricia comments: 'What's delightful, and what's not changed, unfortunately, is that Lorca deals absolutely with sexism and the misery of woman in society both in the Alba household and outside of it. And nothing has changed'. Lorca's play gave Cornelius the opportunity to go beyond historical parallels and to mine it for emotional and deeply personal stories of today: 'It is extraordinary being able to pick-up on the very things he is talking about; the threats to women inside and outside, and know that they are absolutely alive and well.'

The first Act of the play clearly establishes the threats to the family from without, not simply the danger to the family business and fortune, but the fact that it is a family consisting entirely of women, and mostly of daughters, seeming prey to scoundrels and sharks. It is in the second Act that the danger shifts much closer to home. And worst of all, Alba's house, she discovers does not belong to her at all.

This discovery is the subject of powerful drama, but Patricia has also found much that is mordant and wickedly funny. The four daughters, and Bernadette Alba's friend and housekeeper Penelope, not to mention her wayward mother Maria, don't simply get on each other's nerves, they are mischievous, difficult and relentlessly incendiary. Her friend and confidante Penelope notes drolly: 'Girls get feisty without men'.

Indeed, against any uncouth feistiness, Bernadette wields an iron fist. Her power and control was one feature that drew Patricia to Alba: 'What you love about the play is its incredibly unapologetic severity. These are characters under extreme pressure, under the enormous control of this woman'. Cornelius vividly recalls seeing Lorca's work across a number of productions, memorable for their toughness, but also for their stark elegance: 'The black on the white sets. The highly stylised nature of it all. That is extremely beautiful.'



As for Bernadette herself, played with fierce grandeur by Melita Jurisic, she is a force of nature, a charming and poisonous despot; a basilisk; a cruel and humiliating tyrant determined at all costs to retain control of the fortune, the business and the House. Patricia has thought deeply about her drives and her will to power, 'a woman who can maintain control and keep her daughters captive for eight years is pretty hard to conceive in its context, let alone now'. It's a fight Bernadette must win, and for Patricia the playwright to 'win the severity and control of that woman in contemporary times is difficult.' It does present, however, a thrilling theatrical challenge nevertheless.

Indeed it is a play that champions getting feisty in the face of the oppressor. As each of the daughters tries to get away, rebel or evade Bernadette, we look at resistance in many forms. Sometimes victory feels like it is slipping through your fingers but, as Bernadette argues at the beginning of Act Two, it's often just lying there '... waiting, for the taking. For the taking.' ■



Hear more from the director and cast of *The House of Bernarda Alba* mtc.com.au/backstage



'These are characters
under extreme pressure,
under the enormous
control of this woman.'





(Clockwise from top) Playwright Patricia Cornelius and Assistant Director Cassandra Fumi look on at members of the cast; Bessie Holland; Playwright Patricia Cornelius with Director Leticia Cáceres and members of the cast; Julie Forsyth



Go online to see the full gallery of *The House of Bernarda Alba* production and rehearsal images. mtc.com.au/backstage

A note from Patricia Cornelius

'I have stolen some of Lorca's words directly because I would have been mad not to.'



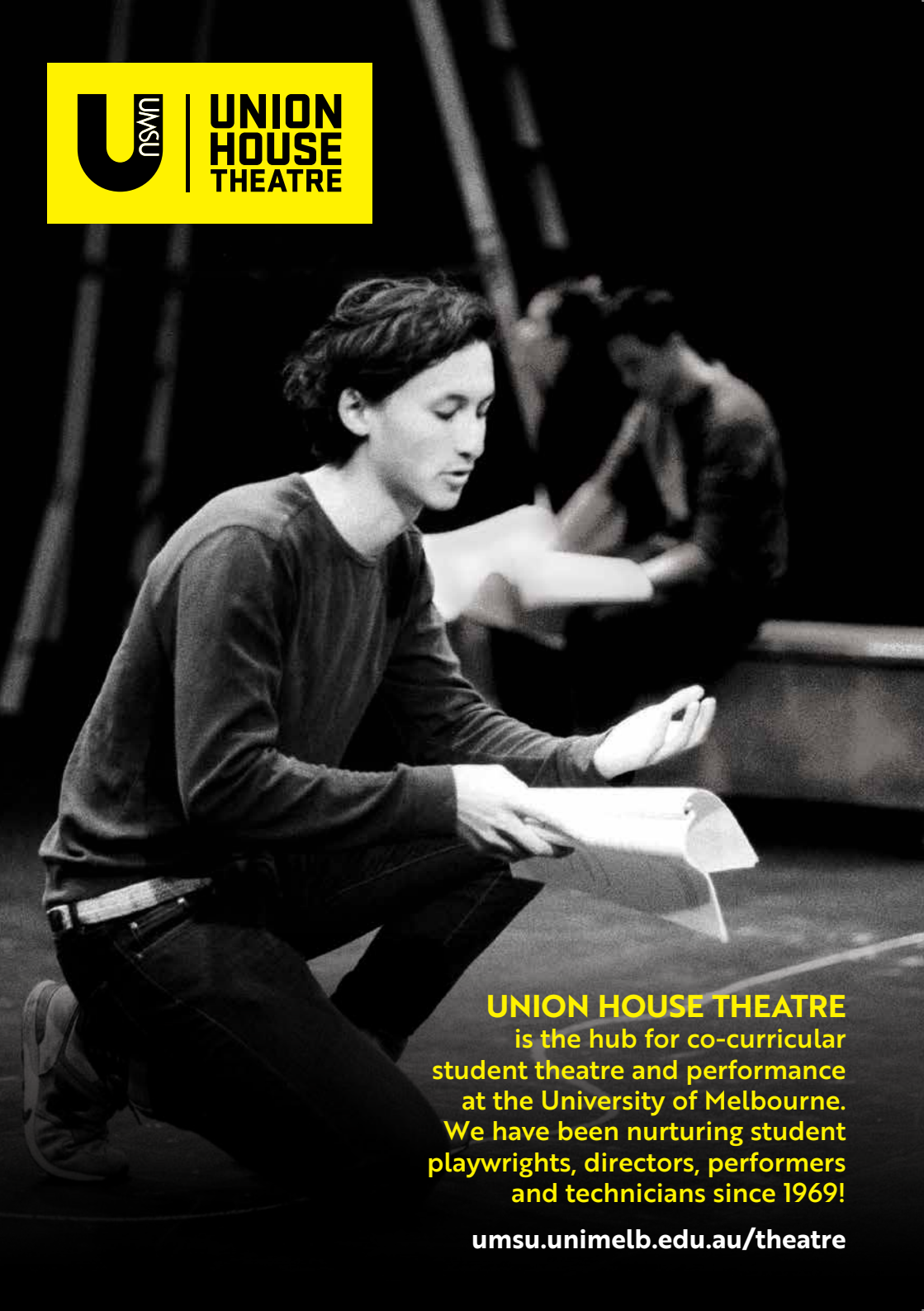
The invitation from Letitia Cáceres to adapt Lorca's magnificent play, *The House of Bernarda Alba*, was both thrilling and daunting. Lorca's play is a beauty. The world of his play, inside and outside a bunkered down house in a small village, speaks eloquently of a miserable and controlling repression. And Bernarda, the mother of the house, is formidable as she attempts to control her daughters and the often dangerous, especially for women, world around her. But desire and passion and yearning for freedom are irrepressible.

It was a delight to discover a contemporary and Australian context for this story. I have stolen some of Lorca's words directly because I would have been mad not to. I have kept true to the characterisation in finding the cheek and audacity Lorca employs. I've immensely enjoyed the freedom of writing flawed, often dreadful, spoiled and dislikeable characters. It has been a great challenge to re-imagine a woman who thinks she can keep her daughters under her thumb, a woman who can ford off the dangers of financial insecurity, who can put a stop to silly notions such as love, and who can even stop the peal of bells when she calls for silence.

Thanks Leti and Chris, and to a cast and crew to die for. ■



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Cast & Creative Team



CANDY BOWERS

Marti

Candy Bowers is an actor, writer, comedian, activist and the Co-Artistic Director of Black Honey Company (BHC). Her original works for stage include *Hot Brown Honey*, *Australian Booty* and *Who's That Chick?* (BHC). Her acting credits include: Camae in *The Mountaintop* (Queensland Theatre) and Hester in *In The Blood* (BSharp/Belvoir.) Candy's TV credits include *The Ex-PM*, *Get Krack'n*, *Tonightly with Tom Ballard* (ABC) and *The Cry* (BBC). In 2018 Candy was awarded the Geoffrey Milne Award for Outstanding Contribution to Independent Theatre by the Green Room Association (GRAA); 2017 Best Female Actor – Theatre (nomination); Best Ensemble-Theatre Winner (GRAA); 2017 Helpmann Award for Best Cabaret Production and the 2016 UK Total Theatre Award for Innovation and Experimentation. Candy is a proud member of the Equity Diversity Committee (MEAA), Stella Schools Champion and ambassador for the #NOWAustralia movement. Candy first worked with Melbourne Theatre Company in 2016 as the Stage-Hand-in-Charge and Music Consultant on *Straight White Men* and as Charles Penworth in *Lilith: The Jungle Girl* by Sisters Grimm.



PETA BRADY

Angela

Peta Brady was last seen at the Melbourne Theatre Company in productions of *Shark Fin Soup*, *Diving For Pearls*, *Raindancers* and the multi-awarded play *SHIT* first on at MTC NEON season and will soon go into its fifth season touring nationally. Theatre highlights include *Love* (Hothouse Theatre/Malthouse Theatre for which she won the Gerda Nicholson Award for emerging actor) and *The Call* (Melbourne Worker's Theatre). Other highlights include *Save for Crying* (La Mama). She has also worked with Zeal Theatre company touring schools with *Fixin Bart* and *Maggie and Mouse*. Peta has written and performed in three of her own works *Strands*, *Status Update* (La Mama) and *Ugly Mugs* (Malthouse Theatre/Griffin Theatre). *Ugly Mugs* was nominated twice for Best-Female Actor and Best New Writing for main stage at the 2015 Green Room Awards. Peta Brady has performed in various TV shows such as *Neighbours*, *Blue Heelers*, *Good Guys Bad Guys*, *City Homicide*, *The Slap*, *It's a Date*, *Simone de Beauvoirs Babies*, *Kath and Kim*, *Pigs Breakfast* and *Jack Irish* to name a few. Films include *Mullet*, *Pawno* and a yet to be released film called *Some Happy Day* coming out soon.



JULIE FORSYTH

Penelope

Julie Forsyth's theatre credits for Melbourne Theatre Company include *Endgame*, *Private Lives*, *The Visit*, *Great Expectations*, *The Tempest*, *The Chairs*, *The Comedy of Errors*, *A Cheery Soul*, *After Magritte*, *The Real Inspector Hound* and *Man The Balloon*. Other theatre includes: *The Real and Imagined History of the Elephant Man*, *Night On Bald Mountain*, *Elizabeth: Almost By Chance* *A Woman*, *Happy Days*, *Moving Target*, *Babes In The Wood*, *The Ham Funeral*, *Journal of The Plague Year* (Malthouse Theatre); *The Popular Mechanicals* (STCSA); *The Book of Everything*, *The Small Poppies*, *The Ham Funeral*, *The Caucasian Chalk Circle*, *Cloudstreet* (Belvoir); *The Dream*, *Phèdre* (Bell Shakespeare); *Romeo and Juliet*, *The Metamorphosis*, *The Miser*, *Old Masters* (STC); and *Exit The King* (Malthouse Theatre/Belvoir). Julie was a core member of Anthill Theatre, with whom she performed in over thirty productions. Awards include: Helpmann Award for Best Female Actor in a Play (*Happy Days*) and Best Female Actor in a Supporting Role in a Play (*Exit The King*); and a Green Room Award for Best Actress (*Kids' Stuff*). Julie was the recipient of the Sidney Myer Performing Arts Awards' 2009 Individual Award.

Cast & Creative Team



BESSIE HOLLAND

Magda

Bessie Holland's theatre credits include *The Sovereign Wife* (MTC NEON/Sisters Grimm); *Blaque Showgirls* (Malthouse Theatre); *Summertime in the Garden of Eden* (Griffin Theatre/Sisters Grimm); *The Lower Depths* (Ariette Taylor, fortyfivedownstairs); and a National tour of *Cosí* (HIT productions). Her screen credits include *The Beautiful Lie* directed by Peter Salmon (ABC) and *Wentworth* (FOXTEL, Fremantle Media) Seasons 2–6.



SUE JONES

Maria

Sue Jones has appeared in a number of productions for Melbourne Theatre Company including *Minnie and Liraz*, *Other Desert Cities*, *Dead Man's Cell Phone*, *Don Parties On*, *Death of a Salesman* (Green Room nomination), *Kid Stakes* (Green Room Nomination), *Life After George* (Green Room nomination), *Wet and Dry*, *Some Night in Julia Creek*, and *Macbeth* (Explorations). For Malthouse Theatre/Playbox, she was seen in *Butterflies of Kalamatan*, *Ibsen – The Greatest Man on Earth*, *God's Last Acre*, *The Frail Man*, and *Night on Bald Mountain*. At La Mama, *Save Suvla Street*, *Ravages*, *Obsessive Behaviour in Small Spaces*, *No Worries*, *How Are You Feeling*, *Pieties*, and *Shadowlands*. At the Stage Company in Adelaide, *Sorry Sold Out*, *A Night in the Arms of Raeleen*, *The Perfectionist*, and *Travelling North*, and at Monash University, *The Seagull* and *The One Day of the Year*. Most recently on television she was seen in *The Time of Our Lives*, *Upper Middle Bogan*, *Jack Irish* and *The Cry*.



MELITA JURISIC

Bernadette

Melita Jurisic has worked for many leading and alternative theatre companies throughout Australia in over 100 productions. She received the Inaugural Cladan Award for *A Doll's House*, Green Room Awards for *I Am A Miracle*, *Night on Bald Mountain*, *Danny & The Deep Blue Sea*, *Bali Adat* and nominations for *Picnic with Fatima*, *Mother Courage*, *King Lear*, *The Women of Troy* and most recently for her portrayal of an 85 year old blind woman in *John* for Melbourne Theatre Company. Barrie Kosky invited her to perform at Vienna's Schauspielhaus as the unanimously praised *Medea*. She has continued to perform in Europe to critical and public acclaim. Film performances include *Mad Max Fury Road*, *The Sound of One Hand Clapping*, *The Tale of Ruby Rose* which garnered her the International Critic's Prize for Best Actress at the Venice Film Festival, the Croatian films *Transatlantic* and *Kotlovina* and the Austrian film *Murer-Anatomie eines Prozesses*. She is also known for her portrayal of Dr. Magda in the television series *The Flying Doctors* and Dr. Eva in the ABC series *Something in the Air*. She is the singer/songwriter of the Viennese band METALYCÉE whose first album *IT IS NOT* was voted one of the ten best Austrian albums of the decade.

Cast & Creative Team



EMILY MILLEDGE

Adele

Emily Milledge's stage credits include *The Story of O* (MTC NEON/THE RABBLE); *Antigone* (Malthouse Theatre); *The Wizard of Oz* (Belvoir); *The Good Person of Szechuan* (Malthouse Theatre); *La Cage Aux Folles* (The Production Company); *Therese Raquin* (Dirty Pretty Theatre); *Out of the Water* (Red Stitch); and *Carrie The Musical* (Chapel off Chapel). She has worked closely with boundary-breaking theatre company THE RABBLE, with credits including *Joan and Frankenstein* (Malthouse Theatre) and *Room of Regret* (Melbourne International Arts Festival). Emily's television appearances include *Miss Fisher's Murder Mysteries*, *Paper Giants II: Magazine Wars*, *The Mystery of a Hansom Cab* and *The Saddle Club*, and she has appeared in numerous short films including the award-winning *Tasty*. Recently, Emily collaborated with artist James Newitt on the short feature *A Plan for Escape* which will premiere at Dark Mofo 2018.



PATRICIA CORNELIUS

Playwright

Patricia Cornelius is a founding member of Melbourne Workers' Theatre. She is a multi-award winning playwright, screenwriter and novelist. Her most recent play, *In the Club* premiered at the Adelaide Arts Festival this year. *Big Heart* was presented at Theatre Works last year. Her play, *SHIT*, was part of the 2017 Sydney Festival and Darwin Festival following its 2015 Melbourne premiere as part of MTC's Neon Season and its 2016 remount at fortyfivedownstairs. Over her career Patricia has written over thirty plays and they include: *Savages*, *Do Not Go Gentle*, *The Gap* (What goes down in Vegas), *The Call*, *Love, Fever*, *Boy Overboard*, *Slut* and *Who's Afraid of the Working Class?* (Co-written with Bovell, Tsiolkas, Reeves and Vela). Patricia co-wrote the feature film adaptation *Blessed* and is currently developing a feature film with director Catriona McKenzie.



LETICIA CÁCERES

Director

Leticia Cáceres is one of Australia's leading theatre directors. Associate Director at MTC from 2013 to 2015, Leticia directed *The Distance*, *Death And The Maiden*, *Birdland* (Winner of Best Direction Green Room Award), *The Effect*, *Cock*, and *Constellations*. For MTC Education, she directed *Yellow Moon* (winner of a Drama Victoria Award), *Helicopter*, and *Random*. Leticia received Helpmann and Sydney Theatre Awards for Best Direction for *The Drover's Wife* (Belvoir), which also won Best Production at both ceremonies. For Belvoir, she directed *Barbara And The Campdogs*, *Mortido*, *Miss Julie* and *The Dark Room*. For Malthouse Theatre, she has directed *Going Down*, co-produced with STC. In 2017 Leticia directed her first short film *Wild* which won a First Time Director Award at the London Film Awards, and a Next Gen Award from the Melbourne Women in Film Festival. Leticia's second short film, *The True History Of Billie The Kid*, won a London Independent Film Award.

Cast & Creative Team



MARG HORWELL

Set & Costume Designer

Marg Horwell is a multi-award winning set and costume designer. Most recently she designed costumes for *The Resistible Rise Of Arturo Ui* (Sydney Theatre Company). Marg has also designed set and costumes for *Bliss*, *Revolt*, *She Said*, *Revolt Again*, *The Testament Of Mary*, *The Real And Imagined History Of The Elephant Man*, *The Homosexuals*, *Or Faggots*, *Edward II*, *I Am A Miracle*, and *The Good Person of Szechuan* (Malthouse Theatre), *Animal* (Influx Theatre), *Lilith: The Jungle Girl* (Sisters Grimm/Melbourne Theatre Company), *Peddling*, *Cock*, *Constellations*, *Music*, *Birdland*, *I Call My Brothers* (Melbourne Theatre Company), *Resplendence*, *Chapters From The Pandemic*, *Save For Crying*, *Wretch* (Angus Cerini Doubletap), *Big Heart*, *SHIT*, *Savages* (Dee & Cornelius), *Eight Gigabytes Of Hardcore Pornography* (Griffin Theatre/Perth Theatre Company), *Ophelia Doesn't Live Here Anymore* (Bell Shakespeare/Chambermade Opera), *Nora*, *La Traviata* (Belvoir), *Marlin* (Arena Theatre/Melbourne Theatre Company) *Team Of Life* (KAGE Physical Theatre). Marg was Designer in Residence for Malthouse Theatre in 2017.



RACHEL BURKE

Lighting Designer

Rachel's awards include eight Green Room Awards for Excellence in Theatre Lighting Design, 2005 & 2010 IES Victorian and National Awards of Excellence for Lighting Design and Helpmann Award nominations in 2005 and 2015. Selected Theatre Design: Melbourne Theatre Company includes *The Father*, *Melbourne Talam*, *Buyer and Cellar*, *Cock*, *Solomon and Marion*, *The Man from Mukinupin* (with Belvoir), *True Minds*, *Constellations*, *Coup D'Etat*, *True West*; Sydney Theatre Company *The Father*, *Black Medea*, *Night Fall*; The Australian Ballet *Art to Sky*, *Cinderella*, *Swan Lake*/Stephen Baynes, *Dark Lullaby*, *Ballet Imperial*, *Unspoken Dialogues*, *Molto Vivace*; Malthouse Theatre *Walking into the Bigness*, *Black Medea* (with Belvoir), *Cargo*, *Woman Bomb*, *Parramatta Girls* (with Belvoir), *Moth* (with Arena Theatre Company); Playbox *Wolf*, *Glass Mermaid*, *Good Works*, *The Incorruptible*, *Night Fall*, *Rapture*. Rachel has a critically acclaimed body of work in the independent theatre sector including work with Dee & Cornelius, Peta Murray, Jenny Kemp and Nadja Kostich. She has recently designed sold out national tours of *SHIT* (Dee & Cornelius) and *The Season* (Sydney Festival, Ten Days on the Island, MIAF 2017).



IRINE VELA

Composer

Irine Vela is a composer, sound designer, and director who has collaborated with many of Australia's finest performers and theatre makers. Notable productions include *Who's Afraid of the Working Class*; *Do Not Go Gentle* and her music drama *1975-A Populist Opera* for which she also wrote the libretto. Her choral opera *Little City* was acclaimed by both music and theatre critics and garnered her an award for Best Composition by an Australian Composer from the Australian Music Centre. As Artistic Director for Outer Urban Projects she has conceptualised a number of unique works including *Poetic License* (fortyfivedownstairs); *Vessel* (Arts Centre Melbourne) and *Grand DiVisions* (Melbourne Festival). Her film and television credits include: *Head On* (International Arts) and *The Slap* (ABC). She received the 2012 APRA Screen Music Award for Best Sound Track Album. She is also the recipient of the Tropfest film award for Best Original Score and founding member of the ARIA award winning band, *the haBiBis*.

Cast & Creative Team



JETHRO WOODWARD

Sound Designer

Jethro Woodward is a Melbourne-based composer, musical director, arranger, musician and sound designer recognised for his expansive and highly layered film, theatre and dance scores. A multi Green Room Award winner and Helpmann nominee, he has worked with some of Australia's leading major and independent companies including; Malthouse Theatre, Melbourne Theatre Company, Sydney Theatre Company, Belvoir, Melbourne Symphony Orchestra, Opera Victoria, Chamber Made Opera, Back to Back, Chunky Move, Lucy Guerin, Australian Dance Theatre, Aphids, Stuck Pigs Squealing, Rawcus, KAGE and more. For MTC works include; *Life Without Me*, *Clybourne Park*, *The Seed* and *The Heretic*. Jethro regularly tours his work internationally and has won Green Room Awards for his work on; *Song for a Weary Throat* (Rawcus), *For The Ones Who Walk Away* (St. Martins Youth Theatre), *The Bloody Chamber* (Malthouse Theatre), *Moth* (Malthouse Theatre/Arena Theatre), *Goodbye Vaudeville* (Charlie Mudd (Malthouse Theatre/Arena Theatre) and *Irony Is Not Enough* (Fragment 31). Jethro was the recipient of the 2018 technical achievement award.



CASSANDRA FUMI

Assistant Director

Cassandra Fumi's directing credits include: *Nadja After André Breton* (The Cockpit Theatre/Hornsey Arts Centre, London); *Poker Face* (Kings Head Theatre, London/Trieste and Milan International Arts Festival); *Dog Show* (La Mama Theatre); *The Places You'll Go* (Adelaide Fringe Winner Best Theatre Week 3); *An Act Of Self-Destruction* (VAULT Festival & Ply Gallery, London); *Wednesday Addams* (Melbourne Fringe Festival). She is a member of London's Young Vic Directors Program and an Artist In Residence at the Hornsey Arts Centre. As a stage manager credits include; *Strangers In Between* (Cameron Lukey Seymour Centre/ fortyfivedownstairs); *Book of Exodus Part 2* (Fraught Outfit/Theatreworks); *Angels in America Part 1 & Part 2* (Cameron Lukey/Dirty Pretty Theatre fortyfivedownstairs); *Thérèse Raquin* (Critical Stages Australian Tour); *Thebes Land* (Arcola Theatre, London Off West End Best Production Award 2017); *Sleepless* (Analogue Theatre, Shoreditch Town Hall & European Tour) and *Lance* (Soho Theatre, UK Tour/Edinburgh Fringe Festival).



(From top) Peta Brady; Melita Jurisic and Julie Forsyth; Sue Jones and Julie Forsyth



Port Phillip Ferries

DOCKLANDS – PORTARLINGTON



As part of The Little Group,
Port Phillip Ferries wishes
the cast and crew a
successful season.



Melbourne Theatre Company

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Michele Preshaw
Production Manager
Damion Holling
James Lipari
Production Coordinator
Marta Losiewicz
Props Buyer/ASM
Swing
Jess Maguire
Production Administrator
Alyson Brown

TECHNICAL

Technical Manager
Lighting and Sound
Kerry Saxby
Senior Production Technician
Allan Hiron

Production Technicians

Adam Bowring
Scott McAlister
Nick Wollan
Marcus Cook
Technical Manager – Staging
Andrew Bellchambers
Staging Supervisor – HQ
Jamie Cunningham
Production Design Coordinator
Andrew Bailey
CAD Drafting
Jacob Battista
Alexander Rothnie

PROPERTIES

Properties Supervisor
Geoff McGregor
Props Maker
Colin Penn

SCENIC ART

Scenic Art Supervisor
Shane Dunn
Scenic Artists
Tansy Elso
Colin Harman

WORKSHOP

Workshop Supervisor
Aldo Amenta
Deputy Workshop Supervisor
Andrew Weavers
Set Makers
Ken Best
Brian Eastaale
Nick Gray
Philip de Mulder
Alastair Read
Peter Rosa

WARDROBE

Wardrobe Managers
Judy Bunn
Keryn Ribbands

Wardrobe Staff

John Molloy
Jocelyn Creed
Emily Brewer
Amanda Nichols
Justine Coultham
Karine Larche
Costume Coordinator
Sophie Woodward
Costume Hire
Liz Symons
Casual Buyer
Phillip Rhodes
Wigs and Makeup
Jurga Celiokiene
Wardrobe Maintenance
Stella Cadzow
Josephine Johnson

STAGE MANAGEMENT

Christine Bennett
Ben Cooper
Brittany Coombs
Lisette Drew
Jess Keupence
Jess Maguire
Whitney McNamara
Millie Mullinar
Kaytlin Petrarca
Meg Richardson
Julia Smith
Pippa Wright

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Building Services Manager
Adrian Aderhold

House Services Manager

Ernesto Muñoz
Emma Palackic
Faith Peter
Amy Poonian
Clare Reddan
Adam Rogers
Richard Saxby
Myles Tankle
Bella Vadiveloo
Harriet Wallace-Mead
Ali Wheeldon
Rhian Wilson
Jamaica Zuanettii

Sound Supervisor

Terry McKibbin
Head Flyman
James Tucker

Stage and Technical Staff

Brendan Albrej
Matthew Arthur
Trent Barclay
Tim Blundell
Michael Burnell
Siobhan Callanan
Stewart Campbell
Misha Doe
Nathan Evers
Eugene Hallen
Adam Hanley
Luke Hawley
Jake Hutchings
David Jenkins
Robert Larsen
David Letch
James Lipari
Marcus Macris
David Membrey
Stephanie Morrell
Sophie Norfolk
James Paul
Will Patterson

Warwick Sadler
Jonathan Schmolzer
Lara Soulio
Michael Taylor
Michelle Thorne
Alasdair Watson
Joy Weng
Ashlee Wohling

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Kasey Gambling
Brienna Macnish
Paul Terrell
House and Bar Supervisor
Drew Thomson
Bar Supervisors
Paul Blenheim
Sarah Branton
Tain Stangret
House and Bar Attendants
Stephanie Barham
Tanya Batt
Zak Brown
Michael Cutrupi
Marisa Cuzzolano
Leila Gerges
Damien Harrison
Rosie Howell
Kathryn Joy
Shivani Kanodia
Laura Lathlean
Ross Macpherson
Claire Marsh
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Ernesto Muñoz
Emma Palackic
Faith Peter
Amy Poonian
Clare Reddan
Adam Rogers
Richard Saxby
Myles Tankle
Bella Vadiveloo
Harriet Wallace-Mead
Ali Wheeldon
Rhian Wilson
Jamaica Zuanettii

NEON NEXT

Commissions
Nicola Gunn
NEXT STAGE Residencies
Ross Giovannoni
Natesha
Somasundaram
Kyle Tronson

NEXT STAGE

Commissions
Angus Cerina
Patricia Cornelius
Michael Gow
Benjamin Law
Joanna Murray-Smith
Leah Purcell
Ellen van Neerven
Malcolm Robertson

MTC Foundation

Commissions
Angela Betzien

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Brema Sotiropoulos
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Lisa Milbus
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Adam Walsh
Box Office Attendants
Patrick Crummy
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Lee Threadgold
Subscriptions Team Leader
Fran Hefferman
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Faran Martin
Moira Millar
Lucy Payne

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The Joan and Peter Clemenger
Commissions
Kylie Coolwell
Declan Greene
Judith Lucy
Damien Millar
Ross Mueller
Roslyn Oades
Magda Szubanski
Jean Tong

Other Commissions

Hannie Rayson (with Manhattan Theatre Club)
NEON NEXT
Commissions
Nicola Gunn
NEXT STAGE
Residencies
Ross Giovannoni
Natesha
Somasundaram
Kyle Tronson

NEXT STAGE

Commissions
Angus Cerina
Patricia Cornelius
Michael Gow
Benjamin Law
Joanna Murray-Smith
Leah Purcell
Ellen van Neerven
Malcolm Robertson

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Commissions
Angela Betzien

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