



GLORIA

BY BRANDEN
JACOBS-JENKINS

MTC MELBOURNE
THEATRE
COMPANY

Welcome



Season 2018 features four Australian premieres of the best new writing from around the world including this astonishing, Pulitzer Prize-nominated drama by Branden Jacobs-Jenkins.

Gloria is a contemporary satire with something extraordinary to say about our fractured, ferociously ambitious, media-saturated world. Set in the office of a prestigious Manhattan magazine, director Lee Lewis along with the cast and creative team have brought a slice of 21st Century Americana to The Sumner for a night of theatre you won't forget.

From directors and actors, to writers and designers, to audiences and donors, everyone has an important role to play at Melbourne Theatre Company. What brings us together is our passion for sharing the

power of live storytelling with generations of Australians.

As we approach the end of the financial year, we ask you to help bring more stories to the MTC stage. Donations are an essential part of creating extraordinary theatre of the highest quality, year after year – theatre that entertains, challenges and inspires us all. Every dollar donated contributes directly to the future of MTC and the cultural landscape of Victoria. All donations above \$2 are tax deductible and you can donate online today at mtc.com.au/playyourpart. Thank you for sharing our belief in the power of theatre to transform lives, and for playing an essential role in MTC's story.

Brett Sheehy AO
Artistic Director

Virginia Lovett
Executive 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

GLORIA

BY BRANDEN JACOBS-JENKINS

16 JUNE — 21 JULY, 2018

Southbank Theatre, The Sumner

— About the play —

Editorial assistant Dean stumbles into work, hungover from last night's mortifying party at Gloria's house. Surrounded by his ambitious co-workers in their Manhattan magazine office, the only thing that matters is how fast you can climb the journalistic ladder of success and get your name in print. Today is just another ordinary day, until suddenly it's not and the stakes for who gets the story become higher than ever.

— Cast —

Miles / Shawn / Rashaad Callan Colley
Dean / Devin Jordan Fraser-Trumble
Ani / Sasha / Callie Jane Harber
Kendra / Jenna Aileen Huynh
Gloria / Nan Lisa McCune
Lorin Peter Paltos

Composer & Sound Designer Russell Goldsmith
Voice & Dialect Coach Anna McCrossin-Owen
Stage Manager Pippa Wright
Assistant Stage Manager Meg Richardson
Stage Management Secondment
Bridget McWilliams

Lighting Design Attachment Clare Springett
Sound & Composition Attachment Sidney Millar

Set & Costume Design Attachments
Juliette Whitney and Kris Bird

Rehearsal & Production Photographer
Brett Boardman

— Creative Team —

Director Lee Lewis
Set & Costume Designer Christina Smith
Lighting Designer Paul Jackson

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

This production is recommended for ages 16+ and includes a scene depicting graphic violence.



Production Partner
Gloria was produced by the VINEYARD THEATRE, Douglas Aibel, Artistic Director, Sarah Stern, Artistic Director, Jennifer Garvey-Blackwell, Executive Producer, New York, Spring, 2015
Cover photo: James Hartley and Jo Duck

Meet Branden Jacobs-Jenkins

Heralded a genius and the playwright of his generation, the writer behind *Gloria* is making waves in contemporary theatre.



Branden Jacobs-Jenkins; (opposite) Director Lee Lewis with Jordan Fraser-Trumble

'I was writing about a group of people whose job is to basically transcribe life ... and decide what's newsworthy'

As a self-described 'bookish' child, Branden Jacobs-Jenkins grew up in a community in Washington, D.C. where theatre and performance were at the forefront of the social agenda. He read every copy of *The New Yorker* he could find, handing over a dime at the public library for old issues as often as he could.

Moving into secondary school, he struggled to find his clique, telling Hilton Als for *Bomb Magazine* that socialising as a teenager depended on a kind of performance he was never able to master. 'The story goes that I didn't smile once my entire freshman year until I was cast in the school play. Then high school plays and musicals became my "thing." But, the whole time, I was always hyperaware that my real ambition was to write fiction, and I went off to college to study that.'

Jacobs-Jenkins credits the fiction section of *The New Yorker* with inspiring him to study creative writing at Princeton University. Once there, he had a professor Robert Sandberg tell him, 'I think you might be a playwright, and you should figure out how to deal with that.'

The young college student remembers feeling as though his calling had shifted. 'I remember parting ways with him and feeling my mission in life had changed – suddenly I had to hurry off and read every play in the library, just to understand what plays were.' From Princeton, he ventured off to study his Masters in performance studies at New York University.



However, when an opening at *The New Yorker* for an editorial assistant in the fiction department came up, the bookish child in Jacobs-Jenkins could not look past the opportunity. For a recent graduate in his early twenties wanting to write fiction, a seat at the editing table of Manhattan's most prestigious magazine should have been a dream come true. But, Jacobs-Jenkins was left wanting more.

Throughout his tenure, from 2007 to 2010, he started busily penning the first in a series of critically-acclaimed plays, which would set the tone for his canon of work. This time at *The New Yorker* would also unwittingly inform the foundation of his play *Gloria*.

Jacobs-Jenkins first play *Neighbors*, written in 2008, attempted to encapsulate the entire history of blackness in the theatre, a story which began with black face minstrelsy. In his play *Appropriate* (2014) he dissected America's understanding of what a typical American family drama looks like and how the ideas of a white family are encoded in

America's theatre psyche. *An Octoroon* (also 2014), saw the playwright radically adapt an 1859 melodrama set on a slave plantation. *Neighbors*, *Appropriate* and *An Octoroon*, although not a trilogy, all delve into the historical relationship between American theatrical forms and the perception of blackness in contemporary society.

The young American picked up the 2014 Obie Award for his plays *Appropriate* and *An Octoroon*. At the time of accepting the award he said, 'This is crazy. Between these two shows I think I've probably had every emotion you can have.' Both works secured Jacobs-Jenkins as one of the most promising playwrighting voices of his generation, as his professor at Princeton had predicted.

Soon after, in 2015, *Gloria* premiered at the Vineyard Theatre in New York. Before the title *Gloria* was confirmed, Jacobs-Jenkins had named his play *Or Ambition*. Ambition, he says, is the determinant that keeps so many young writers in New York City living below the poverty line in the belief that ▶

they could one day become the next Hunter S. Thompson or Joan Didion. 'I was interested in what a writer's ambition is, because I was writing about a group of people whose job is to basically transcribe life and experience and decide what's newsworthy or not newsworthy, what lives have value or not, determined by what happens in them.'

A few years after leaving *The New Yorker*, Jacobs-Jenkins was in Berlin on a Fulbright Scholarship when the idea to write *Gloria* came to him. He was jobless at the time and craving the daily structure of an office environment. However, he says none of the events in *Gloria* were taken from his lived experience at the publication.

In 2016, Jacobs-Jenkins was awarded a MacArthur Fellow, colloquially known as the 'Genius Grant', which collects a cash prize of US\$625,000. The MacArthur Fellows Program said, 'Many of Jacobs-Jenkins's plays use a historical lens to satirize and comment on modern culture, particularly the ways in which race and class are negotiated in both private and public settings.'

When accepting his award, Jacobs-Jenkins said that all of his work exists and is fed by the need to answer questions he has about the world and why he feels the way he feels. 'I really believe in the power of this form [theatre]. At the most elemental level, all I want is for people to leave with something to mull over and leave with the bravery to try and connect, try to understand, to see each other, in each other.'

'I've always believed that one of the most incredible and important things about theatre – and all art really – is that we're creating a safe space for all feelings, but especially ugly feelings.' ■



What a way to make a living

In *Gloria*, we peer through the window of an exceptionally dysfunctional office.

Gloria begins in the offices of an upscale magazine in Manhattan, specifically in the publication's culture section. Like thousands of workplaces before it, *Gloria* proves that the inner mechanisms of an office environment make for great drama. Something about punching the clock from 9am to 5pm and working for the 'man' has formed the backdrop for many great productions.

Crime dramas, legal dramas, medical dramas, teaching dramas, retail dramas, political dramas, even library dramas have been entertaining us, often after a long day at the office, for eons. Perhaps the most iconic workplace drama in recent years is Ricky Gervais' *The Office*. His mockumentary series showed us the lives of dreary British employees working for a suburban paper company, and somehow, this premise became one of the most relatable shows in England. A US spin-off with Steve Carell proved the series just as popular with American audiences; attesting that there is a universal relatability to the 'watercooler' drama.

Between *Mad Men*, *Suits*, *Veep*, *West Wing*, *Grey's Anatomy*, *Utopia*, *House of Cards*, *Ally McBeal*, *Scrubs*, *30 Rock* and *Parks and Recreation*, we've seen our fair share of office dynamics play out on the small screen. On the stage, dramas like

Glengarry Glen Ross and *Death of a Salesman* showed us how work can overwhelm our families and selves to become the epicentre of our lives.

Whether you make short work, light work, or hard work of something, working to make a living is the one thing that connects us all. Across every continent, culture and commerce, there is work to be done, and people who need to do it.

The relentless regularity of a monotonous Monday morning commute, small talk about standing desks and ergonomic keyboards, bi-annual fire drills, bitter cafeteria coffee, illicit office romances and communal kitchenettes that breed their own ecosystems of filth, are familiar experiences for many of us. Work occupies a lot of our time. There's every chance you've spoken to Jim in IT this year more than your own mother, and you don't even work in IT.

On average, we spend 40 hours a week with our co-workers. Which is probably more time than we spend with our children, partner, friends or self. For that reason, it is helpful when we get along. School was bad enough, but at work, we're all meant to have similar interests and invest in our company's mission and vision together. ▶





'Gloria begins as a satire of entitled 20-somethings dragging their feet at work and then suddenly becomes a dissection of ambition, misery and the desire to be heard.'

The problem is, workplaces consist of people with entirely different skill-sets and behaviours. The full alphabet of personalities are usually represented in confined, fluorescently lit and poorly ventilated spaces, grouped together by their one and only actual common interest – the want and need to make money.

Sometimes a team of employees operate like a little family; aggravated by, but ultimately accepting of each other's differences, and appreciative of one another's contributions. In less successful workplaces, people clash, ideas and ethics collide, allegiances are formed and segregation ensues. Throw in a healthy dose of competition and you have the setting for a perfect drama.

Gloria begins as a satire of entitled 20-somethings dragging their feet at work and then suddenly becomes a dissection of ambition, misery and the desire to be heard. Jacobs-Jenkins' play pulls apart the patterns that exist in almost every workplace and asks us what can happen when people are cut adrift from their colleagues and made to feel like the 'office freak'. ■



Peter Paltos; (top) Director Lee Lewis with Jane Harber and Aileen Huynh; (opposite clockwise from bottom left) Callan Colley; Lisa McCune and Jane Harber; Aileen Huynh

The Daily Grind

MTC Literary Associate Jennifer Medway spoke to our current NEXT STAGE Writers-in-Residence about the perks of working at MTC HQ.

As part of our NEXT STAGE Writers' Program we have had the privilege of welcoming three playwrights into the building as our inaugural Writers-in-Residence. Over these first five years a total of 15 playwrights will have this experience for up to three years each, as a way to support and build the next generation of leading Australian playwrights.

While for many of us, the pattern of going to the office every day to work is a given, for writers to have a desk and come to work in an office can be a rare experience, and in terms of their professional practice – game changing. Our current resident playwrights are Dan Giovannoni, Natesha Somasundaram and Kylie Trounson, who have all spent the last year coming into MTC HQ on a regular basis, embedding themselves in both the office processes and the creation of our productions, all the while developing new plays for MTC themselves.

Each of these writers has a completely unique style of working and so the residency works differently for each of them. Dan finds he is most productive sitting in a café with headphones in, 'I don't know why it works – something about being in public but shutting the world out with music. I get twice as much done.' But he has found it surprising how much coming into an office has made an impact, 'I have found the routine incredibly helpful, the dedicated space to work great is for productivity, and the sense of family and welcome is lovely and humbling.' Natesha agrees, 'It's been incredibly motivating and inspiring to be regularly surrounded by people who are completely and totally invested in the art of theatre. Having access to such a breadth of technical knowledge has been priceless.' 'It's so nice to have a home,' says Kylie, 'For me, where I write is more important to whether I write, or how much, or how well I write. I have

two small kids and a house full of toys, dirty laundry and toddler tantrums, so getting out of that space and into a space of relative calm and focus is imperative!'

Writing is often pegged as a 'solitary profession' but for these three playwrights one of the most valuable aspects of the residency has been spending time with other people. For Kylie, 'Talking with the other residents about our work has been a surprising highlight. It's a really supportive, collegiate group and Dan and Natesha both have excellent ideas and insight.'

Dan agrees that meeting the other writers and the team at MTC has been a huge advantage, 'They suggest things to read, we talk about our ideas and muddle through them, we see shows together.' Natesha admits that she tends to spend too much time talking when she's around other people so to combat this, isolates herself when in the office, 'including, but not limited to, in the corners of darkened corridors and storage rooms.' But she perhaps puts it best when she sums up what the value of this experience has meant to her and why we are so passionate about the program as a company. 'The most valuable part of the residency has been the sheer confidence it has given me as a writer. To be actively supported and endorsed by such a prestigious and ground-breaking theatre company has allowed me to break through barriers of fear and insecurity and instead approach writing and theatre as it should be approached – fearlessly.' ■

NEXT STAGE thanks the Playwrights Giving Circle for their generous support.

Learn more about NEXT STAGE at mtc.com.au/nextstage

Cast & Creative Team



CALLAN COLLEY

Miles / Shawn / Rashaad

Callan Colley graduated from NIDA with a Bachelor of Fine Arts, Acting in 2016. His professional debut was in *Three Sisters* (Sydney Theatre Company) at the end of last year. His film credits include the independent feature film *Only for a Time* directed by Lincoln Hall, and the short film, *Bugged*. Callan's stage work at NIDA included *#Lads* (LOT5 Theatre Co); *Another Country* (NIDA); *The Olympians* (NIDA); *Capricornia* (NIDA) and *The Tempest* (NIDA). Callan is excited to perform with Melbourne Theatre Company in this sharp new comedy.



JORDAN FRASER-TRUMBLE

Dean / Devin

A 2014 graduate of Melbourne's 16th Street Actors Studio, Jordan Fraser-Trumble's career kick-started the following year as he was cast in his first feature film and was awarded the esteemed graduate position at Red Stitch Actors' Theatre. Since then his stage credits include Taylor Mac's *Hir* directed by Dan Clarke (Red Stitch); *Love Song* directed by Francis Greenslade (Melbourne Fringe); *Who's Afraid of Virginia Woolf?* (Winterfall Theatre Company); *You Got Older* (Red Stitch); *The Glass Menagerie* (Melbourne Fringe); *Middletown*, *Jurassica*, *Love, Love, Love* (Red Stitch) and *Sexual Perversity in Chicago* (Melbourne Fringe). Jordan's screen credits include *The Legend of Ben Hall*, *Boundless*, *The Family* (BBC/MIFF) and *Lawless – The Real Bushrangers* (Foxtel).



JANE HARBER

Ani / Sasha / Callie

Jane Harber can currently be seen in Network Ten's comedy panel game show, *Show Me The Movie*, opposite Rove McManus and Joel Creasey, and the upcoming *Back in Very Small Business*, playing Coco. Jane is widely recognised for her starring role in Network Ten's Logie Award-winning series, *Offspring*. Jane's other notable roles include Cora Benson in ABC1's cult classic franchise, *The Moody's* and *A Moody Christmas*. Jane starred in the hugely successful miniseries, *Never Tear Us Apart: The Untold Story of INXS* as Michelle Bennett, to critical acclaim. A selection of Jane's other television credits include Clara Whiting in *Miss Fisher's Murder Mysteries*, *The Elegant Gentleman's Guide to Knife Fighting*, Georgina Rivers in *House Husbands*, Joss/Lucy in *Lowdown*, Susie Moloney in *Underbelly* and Zdenka Milanovic in *The Secret Life of Us*. Jane's theatre roles include *The Speechmaker* for Melbourne Theatre Company and *City of Angels* for fortyfivedownstairs.

Cast & Creative Team



AILEEN HUYNH
Kendra / Jenna



LISA McCUNE
Gloria / Nan



PETER PALTOS
Lorin

Gloria marks Aileen Huynh's debut production with Melbourne Theatre Company. Aileen is a graduate from The Western Australian Academy of Performing Arts (WAAPA), and also holds a Bachelor of Creative Arts in Performance from The University of Wollongong. Her recent theatre credits include her one-woman show, *Gobbledygook* (BodySnatchers); *Monkey ... Journey to the West* (Theatre of Image); *Flight Paths* (National Theatre of Parramatta); the national Australian tours of *4000 Miles* (Critical Stages) and *Hello, Goodbye & Happy Birthday* (Performing Lines). Television credits include *Better Man* (SBS); *Neighbours* (Network 11); *Cleverman 1 & 2* (ABC) and *Black Comedy 3* (ABC). For film her credits include *Spin Out* (Sony Pictures) and *The Casting Game* (JoyHouse Productions).

Lisa McCune has previously performed on stage at Melbourne Theatre Company in *Dead Man's Cell Phone*, *Urinetown*, *Into The Woods*, *A Little Night Music* and *The 25th Annual Putnam County Spelling Bee*; *The King and I* and *South Pacific* for Opera Australia/Gordon Frost Organisation; *The Sound of Music* for Gordon Frost Organisation, *Cabaret* for IMG Entertainment and the Australian tour of *Guys and Dolls* for STC and *Machu Picchu* for SATC. Television credits include *The Warriors*, *The Divorce*, *It's a Date*, *Hell Has Harbour Views*, *Rake* and *MDA* for the ABC. For Network Nine, *Sea Patrol*, and for Seven Network *Blue Heelers*, *Marshall Law*, *Forensic Investigators* and *The Potato Factory*. For Network Ten, *Reef Doctors* and the upcoming comedy series, *How to Stay Married*.

Peter Paltos is a graduate of the 16th Street Actors Studios and was most recently seen in the 2017 Melbourne Theatre Company production of *Minnie & Liraz*, playing astrophysicist Ichabod Weinberg. Prior credits for the Company include *The Sovereign Wife* (Sisters Grimm / winner of Best Production at the 2014 Greenroom Awards) and *MKA Double Feature*, both for the NEON festival. He has also performed in *Calpurnia Descending* (Malthouse Theatre & Sydney Theatre Company), *Merciless Gods* (Little Ones/ Darebin Speakeasy/Griffin Independent), *PLAYlist 2017* (Red Stitch), *The Resistible Rise of Arturo Ui* (Don't Look Away/ Theatre Works), *Salome* (Little Ones/Malthouse Theatre Helium) and *Summertime in the Garden of Eden* (Sister Grimm/Theatre Works/Griffin Independent). Peter's film credits include *Holding the Man*, *Tasty* and *Bad Habits*. Television credits include *Sisters* (Network Ten) and *City Homicide* (Seven Channel). Web series credits include *Movement* and *FRIENDLY*, which he co-wrote.

Cast & Creative Team



BRANDEN JACOBS-JENKINS
Playwright



LEE LEWIS
Director



CHRISTINA SMITH
Set & Costume Designer

Branden Jacobs-Jenkins's credits include *Everybody* (Signature Theatre), *War* (LCT3/Lincoln Center Theater), *Gloria* (Vineyard Theatre; Pulitzer Prize-finalist), *Appropriate* (Signature Theatre; Obie Award), *An Octoroon* (Soho Rep; Obie Award) and *Neighbors* (The Public Theater). He is a Residency Five playwright at Signature Theatre and under commissions from LCT3/Lincoln Center Theater, Manhattan Theatre Club /Sloan, and the Steppenwolf Theatre Company. His recent honours include the MacArthur Fellowship, the Windham-Campbell Prize for Drama, the Benjamin Danks Award from the American Academy of Arts and Letters, the PEN/Laura Pels International Foundation Theatre Award, the Steinberg Playwriting Award, and the Tennessee Williams Award.

Lee Lewis is the Artistic Director of Griffin Theatre Company, Australia's new writing theatre. Lee has previously directed *Hay Fever* and *Rupert* (Melbourne Theatre Company), *Twelfth Night*, *The Literati* and *The School for Wives* (Bell Shakespeare), *Honour*, *ZEBRA!*, and *Love Lies Bleeding* (Sydney Theatre Company), *This Heaven*, and *That Face* (Belvoir), and for Griffin some of her productions include *Kill Climate Deniers*, *The Bleeding Tree*, *Rice*, *A Hoax*, *Silent Disco*, *The Call*, *The Nightwatchman*, *The Bull the Moon* and the *Coronet of Stars*. Other credits include *Highway of Lost Hearts* for Darwin Festival and the co-direction of *Masquerade* with Sam Strong (Sydney Festival, STCSA, Melbourne Festival, Griffin). She received the Helpmann Award for Best Direction of a Play in 2016 for her production of *The Bleeding Tree*. She holds an MFA from Columbia University and an MFA from NIDA. Currency House published her book *Cross-Racial Casting: Changing the Face of Australian Theatre* as part of their Platform Paper series.

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 *Hay Fever* and *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.

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SATURDAY PAPER

Stieg Persson, *Painting 1990* – They apply pigeons, to draw the vapours from the head 1990 (detail), oil on canvas. Courtesy of the artist and Anna Schwartz Gallery.



Cast & Creative Team



PAUL JACKSON
Lighting Designer

Paul Jackson's recent lighting designs with Melbourne Theatre Company include *The Children*, *Hay Fever*, *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, Ballet Lab, 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.



RUSSELL GOLDSMITH
Composer & 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 *Vivid White*, *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 and the 2009 Tony Awards.



ANNA MCCROSSIN-OWEN
Voice & Dialect Coach

Anna McCrossin-Owen is a voice and dialect coach for theatre, TV, film, music theatre, animation, voice over and private studio. Theatre credits include over 50 mainstage productions for Melbourne Theatre Company as well as *American Song* (Red Stitch); *Rocky Horror* (Gordon Frost Organisation); *Last Five Years* (fortyfive downstairs); *Oklahoma!* (The Production Company); Australian Shakespeare Company; and *Sweeney Todd* (Victoria Opera). Films credits include coaching Dame Helen Mirren and cast in *Winchester* (Speirig Brothers); *Z for Zachariah* (Margot Robbie, Chewitel Ejiofor and Chris Pine). TV credits include *The Family Law* – Series 1, 2 & 3 (Matchbox/SBS); *The Kettering Incident* (Porchlight Films) and *Please Like Me* (ABC). Anna was a lecturer in Spoken Voice at the Victorian College of the Arts, Music Theatre between 2013 and 2017 and a Guest Lecturer in the Performance School (Theatre) for over a decade. Anna has a BA from University of Queensland, is an Associate of Trinity College London & AMEB Australia and is a graduate of the VCA & VMT. She consults to business and to Fairfax Digital/The Age/Domain where she trains news journalists. Anna has been honoured by the Victorian Green Room Association for 'Outstanding Contribution to the Melbourne Stage'.



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

www.portphillipferries.com.au

Melbourne Theatre Company

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CAD Drafting
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Marisa Cuzzolaro
Leila Gerges
Damien Harrison
Rosie Howell
Kathryn Joy
Shivani Kanodia
Laura Lethlean
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