

NOISES OFF

BY MICHAEL FRAYN



MTC MELBOURNE
THEATRE
COMPANY

— Welcome —



In all my years working in live performance, there are few – if any – stage works that have matched the pure joy audiences get from watching *Noises Off*.

So if you've ever wondered why people are mad for this play, all will be revealed over its two and a half hours. It is a work of greatness that is unashamedly entertaining and full of laughs that flow freely and frequently.

The brilliance of *Noises Off*, and indeed the reason it has endured as a contemporary classic, lies in the precision of Michael Frayn's script – so meticulously constructed and considered but equally demanding of actors to perform with the exactness and physicality required to make the comedy appear so effortless.

To stage a play of such magnitude, it takes a great amount of teamwork. This production is the result of a collaboration with our friends at Queensland Theatre – our first co-production with them in some years and the first since our former Associate Artistic Director Sam Strong took over the reins as Artistic Director.

It is wonderful to be partnering again with Queensland Theatre and bringing new artists into each other's orbits.

In June *Noises Off* hit the stages in Brisbane and audiences couldn't get enough. I have no doubt Melbourne will love it every bit as much. Farce doesn't get any better than this modern masterpiece.

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.



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MELBOURNE THEATRE COMPANY AND QUEENSLAND THEATRE PRESENT

NOISES OFF

by Michael Frayn

8 JULY – 12 AUGUST

Arts Centre Melbourne, Playhouse

— Cast —

Lloyd Dallas/Director Simon Burke

Garry Lejeune/Roger Tramplemain

Ray Chong Nee

Poppy Norton-Taylor/Assistant Stage Manager

Emily Goddard

Brooke Ashton/Vicki Libby Munro

Freddie Fellowes/Philip Brent Hugh Parker

Tim Allgood/Company and Stage Manager

James Saunders

Dotty Otley/Mrs Clackett Louise Siverson

Selsdon Mowbray/Burglar Steven Tandy

Belinda Blair/Flavia Brent Nicki Wendt

— Production —

Director Sam Strong

Associate Director & Voice Coach

Leith McPherson

Assistant Director Caroline Dunphy

Set & Costume Designer Richard Roberts

Lighting Designer Ben Hughes

Composer & Sound Designer Russell Goldsmith

Movement Director Nigel Poulton

Stage Manager Eloise Grace

Deputy Stage Manager Dan Sinclair

Assistant Stage Manager Millie Mullinar

Director Observation Emily Millera

Rehearsal Photographer Stephen Henry

Production Photographer Rob Maccoll

— About the play —

A clumsy bombshell; a pompous director; an addicted actor. It was never going to be easy staging a bedroom farce on tour, with a mediocre cast, but this is complete pandemonium! On stage, it's a whirl of slamming doors, missed cues, dropped lines and dropped trousers. Backstage, it's a chaotic maelstrom of love triangles and trampled egos, and there's no one without an axe to grind ... or swing.

Contains adult themes, coarse language and theatrical smoke effects.

This performance runs for approximately 2 hours and 35 minutes, including a 20-minute interval.

Media Partners



A co-production with Queensland Theatre

**QUEENSLAND
THEATRE**

NOISES OFF was first presented by arrangement with Michael Codron, at the Lyric Theatre Hammersmith, on 23 February 1982 and on 31 March by Michael Codron at the Savoy Theatre, London. The play was revived in its present form by the Royal National Theatre, in association with the Ambassador Theatre Group and Act Productions Ltd. It premiered in the Lyttelton Theatre on 29 September 2000 and opened on 5 October. NOISES OFF was most recently revived in a production at The Old Vic, London which premiered on 3 December 2011. Copyright agents for Michael Frayn www.unitedagents.co.uk NOISES OFF is published by Methuen Drama.

Cover photo: Justin Ridler



From the playwright

Noises Off: a brief history

The play has gone through many different forms and versions. It began life as a short one-acter entitled *Exits*, commissioned for a midnight matinee of the Combined Theatrical Charities at the Theatre Royal, Drury Lane, on 10 September 1977, where it was directed by Eric Thompson, and played by Denis Quilley, Patricia Routledge, Edward Fox, Dinsdale Landen, and Polly Adams. Michael Codron thereupon commissioned a full length version, and waited for it with intermittent patience. Michael Blakemore, who was to direct it, persuaded me to rethink and restructure the resulting text, and suggested a great many ideas which I incorporated.

After the play had opened at the Lyric, Hammersmith, in 1982, I did a great deal more rewriting, and went on rewriting until Nicky Henson, who was playing Garry, announced on behalf of the cast (rather as Garry himself might have done) that they would learn no further versions. The play transferred to the Savoy Theatre, and ran until 1987, with five successive casts. For two of the cast-changes I did more rewrites. I also rewrote for the production in Washington in 1983, and I rewrote again when this moved to Broadway.

When the play was revived at the National Theatre in 2000 I rewrote yet again. Some of

Farce seems to gather farce around it. One Christmas in Sicily two different touring productions, one lawfully contracted, one not, like husband and lover in a farce, turned up in Catania at the same time

the changes were ones that I'd been longing to make myself – there's nothing like having to sit through a play over and over again to make your finger itch for the delete key – while many more changes were suggested by my new director, Jeremy Sams.

What vicissitudes it has been through in other languages I can mostly only guess. In France it has been played under two different titles (sometimes simultaneously in different parts of the country), and in Germany under four. I imagine that it's often been freely adapted to local circumstances, in spite of the prohibitions in the contract. In France, certainly, my British actors and the characters they are playing turned into Frenchmen, in Italy into Italians (who introduced a 'Sardine Song' between the acts). In Barcelona they were Catalan-speaking actors playing Spanish-speaking

characters; in Tampere, in northern Finland, they were robust northerners speaking the Tampere dialect and playing effete southerners with Helsinki accents. On the Japanese poster they all appear to be Japanese; on the Chinese poster Chinese. In Prague they performed the play for some ten years without Act Three, and no one noticed until I arrived.

Farce seems to gather farce around it. One Christmas in Sicily two different touring productions, one lawfully contracted, one not, like husband and lover in a farce, turned up in Catania at the same time, to their mutual surprise; lawsuits followed. In 2000, re-reading the English text that had been in use for the previous fifteen years, I discovered a number of bizarre misprints, and I suspect that directors around the world had been driven to some quite ►



MICHAEL FRAYN

Playwright

Michael Frayn has written sixteen plays, including *Copenhagen*, *Afterlife*, *Benefactors*, *Donkeys' Years*, and *Democracy*. He has also translated for the theatre, mostly Chekhov and other plays from Russian, and adapted Chekhov's first, untitled play as *Wild Honey*. He has written a number of screenplays, including *Clockwise*, starring John Cleese. His eleven novels include *The Tin Men*, *Towards the End of the*

Morning, *Headlong*, *Spies*, and *Skios*. He has also published various collections of articles, including *Collected Columns*, *Stage Directions*, and *Travels with a Typewriter*; two works of philosophy, *Constructions* and *The Human Touch*; and a memoir, *My Father's Fortune*. His most recent book, *Matchbox Theatre*, a collection of thirty short entertainments, was produced on the stage by Hampstead Theatre in May 2015. Roundabout Theatre Company presented a revival of *Noises Off* on Broadway last year at the American Airlines Theatre and *Wild Honey* was presented at Hampstead Theatre London that same year.



outlandish devices to make sense of them. Now the present director, Lindsay Posner, with even more scrupulous scholarship, has discovered a few more, and I don't like to think how many Tramplemains around the world in the last eleven years have been exiting into the bedroom and emerging dutifully but inexplicably two lines later from the linen cupboard.

Michael Frayn
2011

(Clockwise from top left) Simon Burke and James Saunders;
Steven Tandy; Emily Goddard, Louise Silversen and Libby Munro



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in our MTC Talks podcast series.
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GOING PLACES TOGETHER

From the Director

Sam Strong

Sometimes a work of art impresses by its sheer scale and obvious virtuosity. Standing in the Sistine Chapel or absorbing a Mozart opera, you can't help but admire the inhuman skill it took to create such a work of genius.

Rehearsing *Noises Off* is similar to standing in front of something awe-inspiring. It is easy to underestimate Frayn's play because it is comedic in effect and based around the performance of a farce. But *Noises Off* has become a classic, not just because it is very funny, but also because it is a work of structural perfection. This play is a Swiss watch of comic construction. All of the component parts of its three acts work

precisely together to create an ideal whole. As we watch 'Nothing On' interrupted at its dress rehearsal, from backstage during a chaotic mid-tour performance, and then again from the front at its final ramshackle night, we delight in the individual and cumulative portrait of dysfunction.

Moreover, we realise that in the hurricane of action, nothing is accidental. To cite but the most recent example: today in rehearsal we were pondering why a particular stage direction suggested an actor go back through a doorway to collect a bag. Of course, this was a set up for the second act where he catches a glimpse of something he shouldn't backstage as a result of the movement. ►



Libby Munro and Ray Chong Nee



Director Sam Strong



Libby Munro and Ray Chong Nee



Louise Siversen and Hugh Parker

Noises Off has also proved enduringly popular because it is a work of deceptive substance. At the same time as it makes us laugh at ourselves, *Noises Off* confronts us with truths we recognise. While they might be playing stock types in ‘Nothing On’ (the bombshell, the burglar etc) Frayn’s characters are anything but, and the work succeeds because they are complex, flawed human beings.

Some might call it a stretch, but I see *Noises Off* as the functional, funny cousin of *Lord of the Flies*. Golding’s literary masterpiece showed us how the wrong environment can bring the less desirable parts of humanity to the surface. *Noises Off* does the same through a theatre production gone awry. What has made the play a classic is that it is not an in-joke – the humour is not reliant on an intimate (or indeed any) knowledge of theatre making. It merely uses that specific context to show us human behaviour we recognise from any work place: the heady commencement and inevitable sour turn of

a secret romance; petty and gross acts of sabotage; the moment at which patience and politeness give way to blunt criticism; and the attempt to present a *façade* of calm through the chaos.

Directing such a classic comedy is a blessing and a curse. It’s a delight to let loose an ensemble of fabulous comedic talents on this material. It’s also incredibly rigorous work to achieve the necessary precision. As we are deep in the belly of the monster in rehearsal it’s heartening to remember that there are laughs on the other side, or that Rome (and indeed the Sistine Chapel) wasn’t built in a day.

See you on the other side.

Sam



Go online to see the gallery of *Noises Off* rehearsal and production images.

www.mtc.com.au/backstage

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— What's On —



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23 SEP – 28 OCT





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Cast & Creative Team



SIMON BURKE AO

Lloyd Dallas/
Director

Simon Burke last appeared for Melbourne Theatre Company in *Take Me Out* in 2004. Sydney Theatre Company credits include *The Wharf Revue*, *Mrs Warren's Profession*, *Mr Kolpert*, *Up For Grabs* and *She Stoops to Conquer*. Other theatre credits include *The Homosexuals or Faggots* (Griffin Theatre Company and Malthouse); *Three Furies* (Sydney/Perth/Adelaide Festivals) *Hairspray* (Harvest Rain), *Clinton the Musical* (Black Swan State Theatre Company), *Mary Poppins* (Disney), *La Cage Aux Folles* (Production Company), *Les Miserables* (original Australian cast) *A Little Night Music* (Royal National Theatre London) *A Christmas Carol* (RSC) and *When the Rain Stops Falling* (Almeida Theatre London). West End credits include *The Sound of Music*, *The Phantom of the Opera*, *La Cage Aux Folles*, *Holding the Man*. Simon hosted the Helpmann Awards (2001–2006, 2012). Awards include AACTA Award for Best Actor for *The Devil's Playground*, Green Room Award for Best Actor in a Musical for *Anything Goes*. In 2015 he received an AO (Officer of the Order of Australia) for distinguished service to the performing arts.



RAY CHONG NEE

Garry Lejeune/
Roger Tremplemain

Ray Chong Nee's last appearance for Melbourne Theatre Company was in *I Call My Brothers*. For Queensland Theatre he has appeared in *Bare Witness* (with Performing Lines and Merrigong Theatre Co). For Bell Shakespeare he has appeared in *Othello*, *The Dream*, *Midsummer Madness*, *Double Trouble*, *A Midsummer Nights Dream*, *Such Sweet Sorrow* and *Macbeth: Undone*. Other theatre credits include *The Outsider* (Stork Theatre with La Mama Theatre); *The Motion of Light in Water* (LaBoite Indie with Elbow Room, Hot House and Theatre Works); *Jumpers For Goalposts* (Red Stitch Actors' Theatre); *Eight* (Exhibit A: Theatre); *After All This* (Elbow Room); *The Savage Garden* (In the Raw with Dungong Film Festival); *Click Tease* (Adelaide Fringe Festival); *Peer Gynt* (Four Lark Theatre Co); and *The God Botherers* (Darlinghurst Theatre). For the University of Southern Queensland Ray has appeared in *The Man from Munkinupin*, *Hamlet*, *Tubby the Tuba*, *Showcase*, *The Pool*, *The Heidi Chronicles*, *The Pied Piper of Hamelin* and *The Good Woman of Szechuan*.



EMILY GODDARD

Poppy Norton-Taylor/
Assistant Stage Manager

For Melbourne Theatre Company Emily Goddard has appeared in *Elling*, *The Boy at the Edge of Everything* and *The Lonely Wolf* (with Dirty Pretty Theatre for MTC NEON). Other theatre credits include: *You Got Older & Glory Dazed* (Red Stitch Actors Theatre), *This is Eden* (fortyfivedownstairs/HotHouse), *Inner Voices* (Old Fitz); *Mess* (Caroline Horton & Co – The Bush, London/UK National Tour), *The Unspoken Word* is Joe (MKA/ Brisbane Festival); *Moth* (Arena); *The Walls* (Attic/Erratic); *Peer Gynt* (Four Larks); *Os Pequenos Nadas* (Ultimo Comboio Teatro, Barcelona). Screen credits include: *Newton's Law*; *TwentySomething*; *This Week, Live*; *Cracks*; *Shyness is Nice* and *The Dating Ring*. Emily graduated from Ecole Philippe Gaulier, Paris in 2010. Acknowledgements include Green Room Award nominations for Outstanding Female Actor for *Glory Dazed* and *The Walls*; Best Ensemble for *The Boy at the Edge of Everything*, Melbourne Fringe Best Cabaret nomination – *Don't Have Sex in Paris*; Empire Theatres Bursary Winner 2009; Ian Potter Cultural Trust recipient 2008 and 2009. Emily will next appear in *Angels in America* (Dirty Pretty Theatre/ fortyfivedownstairs).

Cast & Creative Team



LIBBY MUNRO

Brooke Ashton/
Vicki

Libby Munro's theatre credits for Melbourne Theatre Company include *Disgraced* (Queensland Theatre). Her theatre credits for Queensland Theatre include *Grounded* and *Venus in Fur*. Libby's other theatre credits include *Dream Home* (Ensemble Theatre); *A Murder is Announced* (Louise Withers & Assoc); *Gallipoli* (Sydney Theatre Company); *Closer to Heaven* (Able Productions); *The Collection* (NIDA Company); *Romeo and Juliet* and *Twelfth Night* (Queensland Shakespeare Festival). Libby's film credits include *Wild Woman*, *Eight*, *Bullets for the Dead*, *Branded* and *The Bind*. Libby's television credits include *Hiding*, *All Saints: MRU*, *Review with Miles Barlow* and *SLiDe*. Libby's awards include the Matilda Award for Best Female Actor in a Leading Role, *Grounded* (2015) and *Venus in Fur* (2013), as well as the John Dommert Medal for Outstanding Industry Achievement. Libby's training includes a Bachelor of Dramatic Art (Acting) at NIDA, as well as a Bachelor of Business from Queensland University of Technology.



HUGH PARKER

Freddie Fellowes/
Philip Brent

Hugh Parker makes his Melbourne Theatre Company debut in *Noises Off*. For Queensland Theatre Hugh has appeared in *Tartuffe* (with Black Swan), *Much Ado About Nothing*, *The Seagull*, *Brisbane*, *The Pitch*, *Kelly*, *Fractions* (with Hothouse Theatre), *Betrayal*, *25 Down*, *The Clean House* (with Black Swan) and *Cat on a Hot Tin Roof* (with Black Swan). Other theatre credits include *Straight White Men* (La Boite Theatre Company with State Theatre Company of South Australia), *A Doll's House*, *Pale Blue Dot*, *Julius Caesar* (La Boite Theatre Company); *Hotel Beche de Mer* (Arts Centre Gold Coast); *1984* (Shake and Stir Theatre Co); *The Blind Date Project* (Ride On Theatre); *The Thirty Nine Steps* (The Byre Theatre St Andrews (UK)); *A Midsummer Night's Dream* (The Royal Shakespeare Company). TV credits include *Gallipoli*, *Secrets & Lies*, *Black Books*, *The Office* and *Eastenders*. Hugh's film credits include *Space/Time*, *Bullets for the Dead*, *My Mistress*, *Fatal Honeymoon* and *Crooked Business*. Hugh trained at the Royal Academy of Dramatic Art in London.



JAMES SAUNDERS

Tim Allgood/
Company & Stage Manager

For Melbourne Theatre Company James Saunders has appeared in *On the Production of Monsters*, *Richard III*, *Don Juan in Soho* and *Woyceck*. Other theatre credits include *The Graduate* (Kay and McLean Productions) *Barassi* (Jager Productions); *Ganesh Versus the Third Reich* (Back to Back Theatre Brazil Tour), *Small Metal Objects* (Australia and Europe Tour); *Happiness*, *The Ugly Man*, *Seven Days of Silence*, *Public Dancing* and *Ancient Enmity* (Malthouse Theatre/Playbox); *Fat Pig* (Sydney Theatre Company); *Antigone* (Company B Belvoir); *Two Gentlemen of Verona* (Bell Shakespeare); *Appetite* and *The Death of Ivan Illych* (Melbourne International Festival) and *The Black Swan of Trespass* (New York/Melbourne Fringe Festivals). Film credits include *Animal Kingdom* and *The Turning*. TV credits include *True Story With Hamish and Andy*, *House Husbands*, *The Doctor Blake Mysteries*, *Winners and Losers*, *It's A Date*, *Party Tricks*, *Miss Fisher's Murder Mysteries*, *Wilfred*, *Stingers* and *City Homicide*. James' awards include Green Room Awards for Winner of Best Actor in *Black Swan of Trespass* and Winner of Best Ensemble in *Inside O1 Season*.

Cast & Creative Team



LOUISE SIVERSEN

Dotty Otley/
Mrs Clackett

Louise Siversen has appeared for Melbourne Theatre Company in *True Minds*, *The Joy of Text*, *All About My Mother*, *The Memory of Water*, *Art & Soul* and *The Girl Who Saw Everything*. For Malthouse Theatre she has appeared in *I Can't Even...*, and *Coming To My Senses*. Louise's work includes *Mum's the Word: 2 Teenagers* (National Tour 2006–2008). Her other theatre credits include *The Glory* (Hothouse Productions); *The Last Ten Minutes of History* (Courthouse Theatre); *Barmaids* (Zootango Theatre Company); *Wonderful Ward* (Melbourne Comedy Festival); and *Dark: The Diane Arbus Story* (Melbourne Festival). Louise's film credits include *Sucker*, *The Kingdom of Doug*, *Shiny Thing*, *The Eye of the Storm*, *Four of a Kind*, *The Book of Revelation*, *Josh Jarman*, *Blow*, *Host*, *Crackers*, *Slice of Life*, *Evil Angels*, *That Eye and the Sky*. Louise has received a Green Room Award nomination for Best Ensemble in *Art and Soul*; a Silver Logie nomination for Most Outstanding Actress in *Janus*; and a St Kilda Film Festival nomination for Best Actress in *The Kingdom of Doug*.



STEVEN TANDY

Selsdon Mowbray/
Burglar

Steven Tandy has appeared in Melbourne Theatre Company productions of *Translations*, *Three Sisters*, *The Winter's Tale* and *The Maid's Tragedy*. For Queensland Theatre he has appeared in *Bastard Territory*, *Happy Days*, *Romeo & Juliet*, *25 Down*, *Loves Labours Lost*, *Who Cares?*, *Love For Love*, *The National Health*, *Juno and the Paycock*, *Expresso Bongo*, *The Badly Behaved Bunyip*, *The Man*, *The Spirit Fish* and *The Rainbow Snake*. Steven's other theatre credits include *Oklahoma!*, *Guys and Dolls*, *Cats* and *Jesus Christ Superstar* (Harvest Rain Theatre Company); *Amigos*, *Last Drinks*, *Summer Wonderland*, *James and Johnno* and *The White Earth* (La Boite Theatre Company); *Dad's Army*, *Run For Your Wife*, *The Rocky Horror Show*, "Allo 'Allo" (Twelfth Night); *The Speakers* (Nimrod Street); *What If You Died Tomorrow?*, *See How They Run* and *When We Are Married* (Marian Street Theatre); *Who Was Harry Larsen?* (New England); and *The Threepenny Opera* (Riverina). Television and film credits include *The Sullivans*, *Sons and Daughters*, *Mortified* and *Gettin' Square*. Steven is the Co-Founder of the Victorian Green Room Awards for Excellence in Theatre. His awards include a Gold Matilda Award for *Last Drinks*.



NICKI WENDT

Belinda Blair/
Flavia Brent

For Melbourne Theatre Company Nicki Wendt has appeared in *The Last Man Standing*, *Les Liasons Dangereuses*, *The Touch of Silk*, *As You Like It*, *Romeo & Juliet*, *The Respectable Wedding*, *The Proposal*, *The Recruiting Officer*, *The Cherry Orchard*, *Our Country's Good*, *Nana*, *See How They Run*, *The House of Blue Leaves*, *I Hate Hamlet*, *Measure for Measure*, *Private Lives*, *Stiffs*, *Valpariso*, *Three Days of Rain*, *The Memory of Water*, *Rockabye and Company*. For Queensland Theatre Nicki has appeared in *Mother and Son* (with Sydney Theatre Company). Other theatre credits include *Stiffs* and *Love for Love* (Sydney Theatre Company); *Curtains*, *Annie Get Your Gun*, *Nice Work If You Can Get It*, *Gypsy*, *Thoroughly Modern Millie*, *42nd Street* and *Mame* (The Production Company); *Fiddler on the Roof*; *Mother & Son Live: Mother & Son* (TML Enterprises); *Snoopy the Musical* (Hole in the Wall); *The Sentimental Bloke* (WA Theatre Company); *Picasso at the Lapin Agile* (Playbox); and *Miss Bosnia* (Black Swan State Theatre Company with Melbourne Theatre Company).

Cast & Creative Team



SAM STRONG

Director

For Melbourne Theatre Company, Sam Strong has directed *Jasper Jones*, *Double Indemnity*, *The Weir*, *Endgame*, *The Sublime*, *The Speechmaker*, *Private Lives*, *The Crucible*, *Other Desert Cities* and *Madagascar*. For Queensland Theatre he directed *Once In Royal David's City* (with Black Swan State Theatre Company). Sam's other theatre credits include *Masquerade* (Sydney Festival/Griffin Theatre Company/ STCSA/Melbourne Festival); *Les Liaisons Dangereuses* (Sydney Theatre Company); *The Boys* (Sydney Festival/Griffin Theatre Company); *The Floating World*, *Between Two Waves*, *And No More Shall We Part* and *Speaking in Tongues* (Griffin Theatre Company); *The Power of Yes* (Company B Belvoir); *Red Sky Morning* and *Faces in the Crowd* (Red Stitch Actors' Theatre); *Thom Pain* (based on nothing) (B Sharp). Sam is currently the Artistic Director of Queensland Theatre, having previously held the positions of Associate Artistic Director at MTC; Artistic Director at Griffin Theatre Company; Literary Associate at Belvoir; and Dramaturg in Residence at Red Stitch Actors' Theatre. Sam's awards include a Sydney Theatre Award for Best Direction of a Mainstage Production for *The Floating World*.



LEITH McPHERSON

Associate Director &
Voice Coach

Leith McPherson has previously worked on Melbourne Theatre Company productions of *Macbeth*, *Melbourne Talam* (MTC Education), *Born Yesterday*, *Jasper Jones*, *Skylight*, *Double Indemnity*, *Peddling* (MTC Education), *North by Northwest*, *Jumpy*, *I'll Eat You Last*, *Private Lives*, *Other Desert Cities*, *Hamlet*, *Richard III*, *All About My Mother*, *Dead Man's Cell Phone*, *Boston Marriage*, *Madagascar*, *The Swimming Club*, *The Drowsy Chaperone*, *August: Osage County*, *Explorations: A Streetcar Named Desire* (MTC Education), *Rockabye*, *Songs for Nobodies*, *Ninety*, and *The Dame on the Ten Dollar Note*. Other recent stage work includes *Matilda: The Musical* (Melbourne) (Royal Shakespeare Company Melbourne Season), *Fiddler on the Roof* (TML Enterprises), *Little Shop of Horrors* (Luckiest Enterprises), *Anything Goes* (Opera Australia/Gordon Frost Productions), *Once: The Musical* (GFP). Her screen work includes *Your Call is Important To Us*, *Ghost in the Shell*, *The Hobbit* trilogy, *Childhood's End*, *Gods of Egypt*, *The Eye of the Storm*, and *The Lovers*. Leith is Head of Voice and Movement for the Theatre Department at the VCA.



RICHARD ROBERTS

Set & Costume Designer

Richard Roberts' Melbourne Theatre Company credits include *The Last Man Standing*, *Solomon and Marion*, *Next to Normal*, *The Gift*, *Frost/Nixon*, *All My Sons*, *Hitchcock Blonde*, *Take Me Out*, *The Sapphires*, *The Goat*, *Humble Boy*, *Laughter on the Twenty Third Floor*, *Three Days of Rain*, *Death of a Salesman* and *Life After George*. For Queensland Theatre Richard has designed *Much Ado About Nothing*, *Design for Living*, *Managing Carmen*, *Fountains Beyond* and *The Sunshine Club*. Other theatre credits include *The Grenade* and *Australia Day* (Melbourne Theatre Company/ Sydney Theatre Company); *Stolen*, *The Sick Room* (Playbox Theatre Company); *True West*, *Riflewind*, *Stones in His Pockets* (Sydney Theatre Company); *Rigoletto*, *Don Pasquale*, *My Fair Lady*, *The Pirates of Penzance*, *Die Fledermaus*, *La Sonnambula* (Opera Australia); *Rigoletto* (New Zealand Opera); *The Magic Flute*, *Baroque Triple Bill*, *Don Giovanni*, *Nixon in China*, *The Coronation of Poppea*, *The Marriage of Figaro* (Victorian Opera); *Raymonda* and *Requiem* (The Australian Ballet); *La Sylphide* and *La Fille Mal Gardée* (West Australian Ballet). Richard has won Green Room Awards for Best Design for Drama in *Stolen* and *Life After George*, and Best Design in Dance for *Requiem* and *Molto Vivace*.

Cast & Creative Team



BEN HUGHES

Lighting Designer

For Melbourne Theatre Company Ben Hughes has lit *Let the Sunshine* (with Queensland Theatre). For Queensland Theatre Ben's credits include *Constellations*, *Switzerland*, *Much Ado About Nothing*, *The Seagull*, *Happy Days*, *Grounded*, *The Button Event*, *The Effect* (with Sydney Theatre Company), *The Mountaintop*, *Black Diggers* (with Sydney Festival), *Mother Courage and Her Children*, *Kelly*, *Head Full of Love*, *Fractions* (with Hothouse Theatre), *Orphans*, *The Crucible*, *Waiting for Godot*, *I Am My Own Wife* and *John Gabriel Borkman*. Other lighting design credits include *Macbeth*, *Caligula*, *The Wizard of Oz* (co-production with La Boite and Brisbane Festival), *Sons of Sin*, *Children of War*, *Loco Maricon Amor*, *The Hamlet Apocalypse* (The Danger Ensemble); *Black is the New White* (Sydney Theatre Company); *A Streetcar Named Desire*, *Snow White* (co-production with Opera Queensland & Brisbane Festival), *Medea*, *A Doll's House*, *Così* (La Boite); *Straight White Men* (State Theatre Company of South Australia); *Samson* (Belvoir); *Propel*, *The Host*, *Carmen Sweet* (Expressions Dance Company); *Flourish*, *Giselle* (Queensland Ballet). Ben is Associate Artistic Director of *The Danger Ensemble*.



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 *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/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).



NIGEL POULTON

Movement Director

For Melbourne Theatre Company, Nigel Poulton was the Movement Director and Assistant Director for *Realism*, and Fight Director for *Three Little Words*, *Jasper Jones*, *Queen Lear*, *Hamlet*, *Cyrano de Bergerac*, *Who's Afraid of Virginia Woolf?* and *Macbeth*. Queensland Theatre credits include *Switzerland*, *Much Ado About Nothing*, *Macbeth*, *Fractions*, *Shopping and F\$\$\$ing*, and *The Skin of Our Teeth*. Other choreography credits include The Metropolitan Opera, New York City Ballet, Bell Shakespeare (Company Fight Director since 2003), Opera Australia, Washington Opera Company, Circus Oz, Sydney Theatre Company, Queensland Theatre, Belvoir, La Boite Theatre, Malthouse/Playbox Theatre, and Kooemba Jdarra. Nigel's film and TV work includes *Pirates of the Caribbean V*, *Deadline Gallipoli*, *The Water Diviner*, *The Bourne Legacy*, *Vikingdom*, *Winter's Tale*, *The Good Wife*, *Person of Interest*, *One Shot*, *Boardwalk Empire*, *Salt*, *I Am Legend*, *Sopranos*, *30 Rock* and *Law & Order: Criminal Intent*. Nigel's awards include a Green Room Award for Outstanding Contribution to the Melbourne Stage. Nigel has received grants from the Australia Council for the Arts and Queensland Arts Council.

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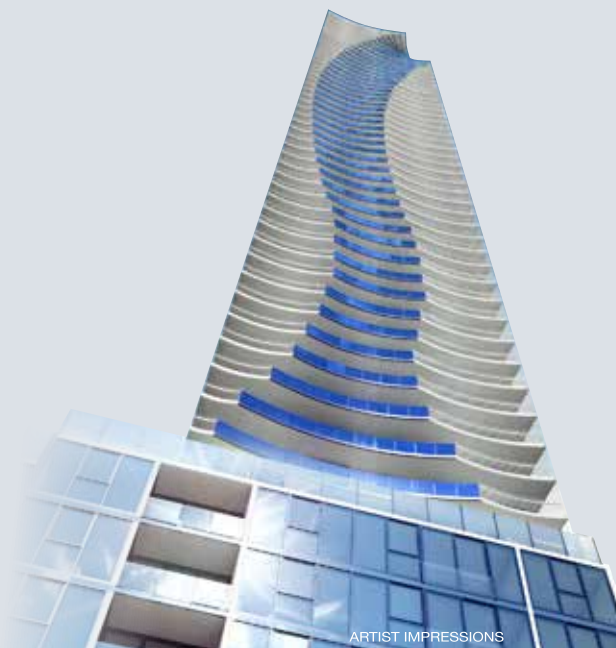


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