

AN MTC NEXTSTAGE ORIGINAL

金 盾 工 程

G O L D E N

S H I E L D

BY ANCHULI FELICIA KING

MTC MELBOURNE  
THEATRE  
COMPANY

# Welcome



In 2017 we launched our NEXT STAGE Writers' Program with the goal of better supporting Australian writers.

Funded by the donors and foundations of MTC's Playwrights Giving Circle and MTC, it is the most significant writer and play development program ever undertaken by MTC and is allowing us to provide more opportunities for more writers, with better funding and deeper relationships with the Company.

*Golden Shield* is the first of the NEXT STAGE commissions to be produced and an astonishing new work from a very bright young talent. Anchuli Felicia King is an incredible multi-disciplinary artist whose work represents the exciting future of contemporary theatre.

Weaving together the political and the personal, issues of communication and translation in a globalised, fractious world and potent dilemmas of the tech-age, *Golden Shield* is unlike any other play we've come across.

It is a very proud moment to see this NEXT STAGE Original on the Sumner stage and we look forward to sharing more brilliant new Australian works with you in 2020.

Enjoy the show.

Brett Sheehy AO  
Artistic Director & CEO

Virginia Lovett  
Executive Director & Co-CEO

Melbourne Theatre Company acknowledges the Yalukit Willam Peoples of the Boon Wurrung, the First Peoples of Country on which Southbank Theatre and MTC HQ stand, and we pay our respects to all of Melbourne's First Peoples, to their ancestors and Elders, 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

# GOLDEN SHIELD

BY ANCHULI FELICIA KING

12 AUGUST – 14 SEPTEMBER 2019

Southbank Theatre, The Sumner

— About the Play —

Tenacious young lawyer Julie Chen brings her sister, Eva, on board as a translator in a risky legal battle with international ramifications. Leading a class action exposing an American tech giant's involvement with the Chinese government's internet firewall, Golden Shield, they must put their differences aside to confront large-scale censorship, corporate greed and their own complicated past.

— Cast —

**Nicholas Bell** Richard Warren/  
Larry Murdoch  
**Jing-Xuan Chan** Eva Chen  
**Gabrielle Chan** Huang Mei/  
Deputy Minister Gao Shengwei  
**Fiona Choi** Julie Chen  
**Yi Jin** Li Dao  
**Josh McConville** Marshall McLaren  
**Sophie Ross** Amanda Carlson/  
Jane Bollman  
**Yuchen Wang** The Translator

— Creative Team —

**Director** Sarah Goodes  
**Set & Costume Design** The Sisters Hayes  
(Esther Marie Hayes & Rebecca Hayes)  
**Lighting Designer** Damien Cooper  
**Composer & Sound Designer** Luke Smiles  
**Voice & Dialect Coach** Geraldine Cook-Dafner  
**Associate Designer** Kat Chan  
**Assistant Director** Alice Qin  
**Language & Translation Consultant** Jing Wei Lee  
**Design Secondments**  
Jemima Johnston & Harrie Hogan  
**Voice & Dialect Secondment** Matt Furlani  
**Stage Manager** Pippa Wright  
**Assistant Stage Manager** Lisette Drew  
**Rehearsal Photographer** Deryk McAlpin  
**Production Photographer** Jeff Busby

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



*(below) Fiona Choi, Director Sarah Goodes and Jing-Xuan Chan; (above) playwright Anchuli Felicia King*



# From the playwright

Anchuli Felicia King shares how and why she came to write a play about China and the United States of America.

I read something on the internet.

This is how most of my plays start. It's also how the majority of the world's population gets its information. As of April 2019, 56.1% of the world's population was online. 55% of that online content was written in English, and 800 million of those users were Chinese, making it by far the largest national population online.

And yes, I got those statistics from the internet.

It's easy to balk at statistics like these, but how can we actually conceptualise the human cost of this mass global digitalisation? Indeed, how can we conceptualise the internet? As a nebulous cloud of data? As a vast, interconnected web of servers, data processing centres, household objects (the Internet of Things)? Or should we think of it as pure math – algorithms that determine what we see or don't see, algorithms written by an emergent class of technocrats who increasingly define our political, social and cultural lives?

To my mind, the theatre is a really good place to grapple with impossibly big phenomena like the internet and globalisation – what some contemporary philosophers, borrowing terminology from computer science, call 'metaobjects'. Theatre is uniquely suited to dealing with

metaobjects because it's an aggressively immediate and analog form. It's a space where big issues can be transformed into little stories, where the epic and the quotidian don't just coexist but coalesce. In theatre, the personal is always political, and vice versa.

In 2016, I read something on the internet. A group of Chinese dissidents were mounting a class action lawsuit against an American technology company for their purported criminal collusion with the Chinese government. The plaintiffs alleged that this billion-dollar corporation had knowingly helped the Chinese government build systems that would enable online censorship and digital surveillance as part of the Golden Shield project, the national security policy that has since become synonymous with China's Great Firewall.

For some ineffable reason, I knew I wanted to write a play about this. And I knew that the play should be written in both Mandarin and English, so the play would need a translator. And if it needed a translator, why not make them The Translator, who could not only translate literal text but also subtext and context, revealing the total sum of semiotic misfires that can happen when two parties try to bridge a communicative chasm?

I read everything I could find about the lawsuit. Then I read a lot more. I read public

(opposite, top) Fiona Choi, Yi Jin, Sophie Ross, Nicholas Bell, Gabrielle Chan and Josh McConville; (bottom from left) Yi Jin and Josh McConville; Nicholas Bell and Fiona Choi; Yuchen Wang

documentation on the numerous cases *Golden Shield* is based on. I read transcripts of civil trials, theses on the Great Firewall, books on digital filtering, on Mandarin-to-English translation, on the surveillance state and linguistics and technocracy ... and then I threw it all out and tried to write a compelling piece of drama.

So how 'real' are the events in this play? I would say the broader circumstances and events are based on fact, while individual characters and events are heavily fictionalised. In this sense, the play is itself an act of translation. Complex global issues are mapped onto fictive human stories – the core of which is the story of Julie and Eva, two Chinese-American sisters struggling to navigate their fraught relationship and shared trauma. The Chen sisters are in many ways my metaphor for the toxic sisterhood of China and America, two economically codependent superpowers that continue to struggle with their profound ideological incompatibility.

I am, of course, painfully aware of the hubris of a 25-year-old Thai-Australian playwright thinking she has anything meaningful to say about Sino-American relations (or indeed, about international litigation or human rights abuses in China). My hope is that *Golden Shield* gives you an impressionistic sweep of these metaobjects, and if you want to learn more about them, please consult an actual expert who will







(Top, from left) Fiona Choi; Sophie Ross; (above from left) Fiona Choi, Josh McConville, Yi Jin, Sophie Ross, Nicholas Bell, Jing-Xuan Chan and Gabrielle Chan

have far more interesting and nuanced things to say than I ever could. That is after all the wonderful thing about the internet; the enlightened texts of linguists, engineers, activists and lawyers are just a click away.

The only thing we're really qualified to do as artists is ask questions about what it means to be human. The heart of this play is a universal human predicament: the failure to communicate. *Golden Shield* explores how we fail to translate effectively on all fronts – not just between different languages and

cultures, but between technologies, judicial systems, lovers and family members. I hope that what people take away from the play is that the attempt to translate, as fraught as it is, is what counts – that as multivalent and impossible as communication is, we have to keep trying because it's the best mechanism we have. ■



Hear from actor Jing-Xuan Chan at [mtc.com.au/backstage](http://mtc.com.au/backstage)



# Cast & Creative Team



## NICHOLAS BELL

Richard Warren/Larry Murdoch

Nicholas Bell's Melbourne Theatre Company credits include *The Architect*, *North by Northwest*, *Madagascar*, *Richard III*, *The Hypocrite*, *Enlightenment*, *Festen*, *Dumbshow* and *Memory of Water*. Other theatre includes *War Horse* (Global Creatures); *The Great* (Sydney Theatre Company); *The Wintering* (Red Stitch Actors Theatre); *Richard III*, *Loves Labours Lost*, *Red Noses*, *Hamlet*, *Henry V* (Royal Shakespeare Company); as well as repertory seasons at Basingstoke, Oxford, Chesterfield and York in the UK. Television: *A Place to Call Home*, *Wanted*, *The Ex PM*, *True Story with Hamish & Andy*, *Underbelly Files: Chopper*, *Mad as Hell*, *Seven Types of Ambiguity*, *Time of Our Lives*, *Winners & Losers*, *Miss Fisher's Murder Mysteries*, *Power Games*, *Childhood's End*, *Parer's War*, *The Games*, *Newstopia*, *Stingers* and *Satisfaction* to name a few. Film: *Don't be Afraid of the Dark*, *I Love you Too*, *Noise*, *Caterpillar Wish*, *Charlotte's Web*, *Opal Dreams*, *Bad Eggs*, *The Great Raid*, *Take Away*, *Ned Kelly*, *The Dish*, *Mission Impossible II*, *The Craic*, *Dark City*, *Shine* and *Hotel Sorrento*. Awards include Best Actor at the New York City International Film Festival 2011 for *Afterglow*.



## GABRIELLE CHAN

Huang Mei/Deputy Minister  
Gao Shengwei

Gabrielle Chan is an Australian actor, born in Vietnam, of Chinese heritage. After finishing tertiary studies in Australia she completed an acting workshop at Sydney Theatre Company, where she built on her previous skills learnt in Chinese opera. Gabrielle has appeared in Chinese opera, short films, feature films, television series and commercials, which include *The Last Chip*, *Celestial Avenue*, *Jasper Jones*, *City Homicide*, *Mother Child*, *Rake* and *Ms Fisher's Modern Murder Mysteries*. Her theatrical appearances include *Chimerca* (STC) and *Australian Graffiti* (Sydney Theatre Company). Her other theatrical performances include *Silence* (La Mama) and *The Quiet Brother* (Belvoir). Gabrielle starred in the internationally acclaimed short film *Mother, Child* and has recently finished shooting the TV series, *Hungry Ghosts* (SBS TV). Gabrielle won the Outstanding Performance Award at the 25th Sydney Film School Festival for her role as a Japanese woman on death row in *Kijo*. Her last short film *The Egg* was nominated for a Best Short Film Award after premiering at the Sydney Film Festival in 2019.



## JING-XUAN CHAN

Eva Chen

Jing-Xuan Chan graduated from the Victorian College of the Arts in 2006. During her studies she received the Irene Mitchell Award for outstanding performance, the Orloff Family Charitable Trust Scholarship for outstanding commitment to training, and the Friends of the VCA New Emerging Talent Award. She has since worked for various theatre companies including Melbourne Theatre Company, Red Stitch Actors Theatre, La Boite, and Malthouse Theatre; she has also performed in productions both locally and overseas including *Hungry Ghosts*, *Criminology*, *Othello*, *The Merry Wives of Windsor* (Green Room Award nominated for Best Ensemble), *Incognito*, *Single Asian Female* and *Wit* (for which she was nominated for a Green Room Award). Her television and film credits include *City Homicide*, *The Family Law*, *Dirt Game*, *Winners & Losers*, and *The Letdown*. Jing-Xuan has also attained her A.T.C.L Associate Diploma in Speech and Drama and aside from acting, enjoys lending her voice to narrating audio books and audio plays.

# Cast & Creative Team



**FIONA CHOI**

Julie Chen

Fiona Choi has appeared for Melbourne Theatre Company in *The Lady in The Van* and *Metamorphoses*. A graduate of WAAPA, Fiona's musical theatre highlights include *Dragon Lady: The Many Lives & Deaths of Anna May Wong* (2019 Adelaide Cabaret Festival), *RENT* (Cameron Mackintosh); *Mamma Mia!* (Littlestar/Dainty) and *Plainsong* (Black Swan) as well as creating roles in Off-Broadway productions of *Apathy - The Gen X Musical*; *Insecurity* and *FAMBAM360*. In New York Fiona also appeared on stage in *The Tempest*; *A Midsummer Night's Dream* (Manhattan Repertory Theatre); *The Silken Phoenix* (Core Ensemble) and guest-starred on television's *Homeland*; *Law & Order*; *Person of Interest*; *Unforgettable* and *The Newsroom*. Back in Australia, Fiona is best known for playing the irrepensible Jenny Law in Benjamin Law's award-winning SBS comedy *The Family Law*, for which she received an AACTA nomination for Best Performance in a Television Comedy. Fiona can also be seen on screen this year in *My Life Is Murder*; *Utopia*; *The Letdown*; *Mustangs*; *Get KrackIn* and *Secret Bridesmaid's Business*.



**YI JIN**

Li Dao

Yi Jin is an actor, director and playwright. He is a graduate of the Central Academy of Drama in Beijing. In a career that spans fifty years he has performed in, written, and directed a variety of plays and screenplays. *Golden Shield* will be his second performance with Melbourne Theatre Company. Theatre credits include *Madame Butterfly*, (*MODD*/Melbourne Theatre Company, in collaboration with Victoria State Opera, The Australian Ballet and Melbourne Symphony Orchestra); *The Lyrebird*, *Gate to Paradise*, *Kiss Yesterday Goodbye* (Melbourne International Chinese Arts Festival); *Strange Fruit* (Melbourne International Arts Festival); *The Mousetrap*, *Popcorn*, *Thunderstorm* (Melbourne University Chinese Theatre Group); *Peer Gynt*, *Twelfth Night*, *The Family*, (Central Academy of Drama). For television Yi Jin has featured in the series *Stingers*, *Golden Melbourne*, and *A Poor Father* and a *Rich Father*. Film credits include *Celestial Avenue* and *Point of No Return*.



**JOSH MCCONVILLE**

Marshall McLaren

Josh McConville's theatre credits include *The Sublime* (Melbourne Theatre Company); *Cyrano de Bergerac*, *Cat on a Hot Tin Roof*, *Cloud Nine*, *All My Sons*, *A Midsummer Night's Dream*, *Loot*, *Arcadia*, *Noises Off* (Sydney Theatre Award for Best Supporting Actor), *In the Next Room* (Sydney Theatre Award Nomination for Best Supporting Actor), *Gross Und Klein* (Sydney Theatre Company); *The Boys* (Sydney Theatre Award for Best Actor in a Leading Role), *The Call*, *Strange Attractor* (Sydney Theatre Award for Best Newcomer) (Griffin Theatre); *Hamlet* (Sydney Theatre Award Nomination for Best Actor) (Bell Shakespeare); *A Taste of Honey*, *The Sugar House* (Belvoir) and *Death of a Salesman* (Black Swan Theatre Company). Television credits include: *Wild Boys*, *Underbelly II: A Tale of Two Cities*, *Redfern Now*, *Cleverman*, *The Killing Field* and *Home and Away*. Film credits include: *M4M*, *Escape & Evasion*, *Top End Wedding*, *The Infinite Man*, *The Turning: Commission*, *Down Under*, *Joe Cinque's Consolation*, *War Machine*, 1% (AACTA Award Nomination for Best Supporting Actor) and *The Merger*.

# Cast & Creative Team



## SOPHIE ROSS

Amanda Carlson/Jane Bollman

Sophie Ross is an actor, theatre maker and social change activist. As an actor, Sophie has appeared for Melbourne Theatre Company in *What Rhymes with Cars and Girls*, *The Waiting Room*, and *Cock*; for Malthouse Theatre in *The Real and Imagined History of the Elephant Man* and *Revolt. She Said. Revolt Again*; for Sydney Theatre Company in *Disgraced*, *Gross und Klein*, *Before/After*, *Hamlet*, *Blood Wedding*, *Money Shots*, *Vs Macbeth*, *Oresteia*, *Comedy of Errors*, *Leviathan*, *Mysteries: Genesis*, *Romeo & Juliet*, *Waikiki Palace/Hip Hip Hooray*, and *Woman in Mind*; for Griffin in *The Bleeding Tree*; for Lab Kelpie in *Broken*; for the Royal Court in *Narrative*; for B Sharp/Small Things in *Ladybird*; for Griffin Stablemates in *Stoning Mary*; and for Arena in *The Sleepover*. Sophie is co-founder and co-director of Safe Theatres Australia, a company committed to creating theatrical workspaces that are free of sexual harassment, bullying and discrimination. She is a proud member of Actors Equity.



## YUCHEN WANG

The Translator

Yuchen Wang completed a Bachelor Degree of Theatre Practice at the Victorian College of the Arts in 2015. In 2014, Yuchen was selected to perform at the 20th Performance Studies International Conference at the Shanghai Theatre Academy. Some of his credits include *4:48 Psychosis* directed by Justin Nott, *Cloudstreet* directed by Julian Fuentes Reta (Victorian College of the Arts); *Approximate Translation* curated by Felix Ching Ching Ho, *Little Emperors*, written by Lachlan Philpott and directed by Wang Chong (Malthouse Theatre); *The Nightingale and the Rose* by Little Ones Theatre (Theatre Works). He also appeared in the Netflix mini series *Chosen* directed by Tony Tilse (Playmaker/Sony); *My Life Is Murder* (Network Ten); *Hungry Ghosts* (SBS). In 2017, Yuchen received a Green Room Award nomination as an Independent Theatre Performer. *Golden Shield* is his first collaboration with Melbourne Theatre Company.



## ANCHULI FELICIA KING

Playwright

Anchuli Felicia King is a playwright and multidisciplinary artist of Thai-Australian descent. As a playwright, Felicia is interested in linguistic hybrids, digital cultures and issues of globalisation. Her plays have been produced by the Royal Court Theatre (London), Studio Theatre (Washington D.C.), American Shakespeare Center (Staunton), Melbourne Theatre Company, Sydney Theatre Company, National Theatre of Parramatta and Belvoir Theatre (Sydney). As a multidisciplinary artist, Felicia has worked with a wide range of companies and institutions, including Punchdrunk, PlayCo, 3LD Arts & Technology Center, Roundabout Theater, 59E59, Ars Nova, the Obie Awards, The Builders Association, Ensemble Studio Theater, NYTW and Red Bull Theater. She is a member of Ensemble Studio Theater's Youngblood Group and Roundabout Theater's Space Jam Program. Formerly based in New York, Felicia continues to work internationally and is based between London, New York and her hometown of Melbourne, Australia.

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# Cast & Creative Team



**SARAH GOODES**

Director

Sarah Goodes is Associate Artistic Director of Melbourne Theatre Company. She is a Helpmann Award-winning theatre director recognised for bringing over 14 new Australian works to the mainstream. For Melbourne Theatre Company, Sarah's work includes *Così*, *Arbus & West*, *Astroman*, *A Doll's House, Part 2*, *The Children* (with Sydney Theatre Company), *Three Little Words*, and *John*. As Resident Director at Sydney Theatre Company, Sarah directed *The Hanging*, *Disgraced*, *Orlando*, *Battle of Waterloo*, *The Effect*, *Vere (Faith)*, *The Splinter*, and *Edward Gant's Amazing Feats of Loneliness*. Sarah's other directing credits include *The Sugar House* (Belvoir), *The Sweetest Thing*, *The Small Things*, *Elling*, and *Black Milk* (B Sharp Belvoir); *The Colour of Panic* (Sydney Opera House); *Vertigo and the Virginia*, *The Schelling Point*, *Hilt*, and *What Happened Was* (Old Fitz Theatre). In 2018, Sarah won a Helpmann Award for Best Direction of a Play for her work on *The Children* which also won Helpmann Awards for Best Play and Best Female Actor.



**ESTHER MARIE HAYES  
(THE SISTERS HAYES)**

Set & Costume Designer

Esther Marie Hayes graduated from the Victorian College of the Arts in 2006 with a BA of Dramatic Art. She has designed costumes for *Hay Fever*, *Macbeth*, *Double Indemnity*, *The Beast*, *Other Desert Cities*, *The Heretic*, *Hamlet*, *All About My Mother*, *Richard III* and *Rockabye* (Melbourne Theatre Company); *North by Northwest* (MTC and Kay + McLean Productions); *William Tell*, *Nixon in China*, *Midnight Son* and *Baroque Triple Bill* (Victorian Opera); *Curtains* (The Production Company); *Mother and Son* (McLaren House); *Delectable Shelter* (The Hayloft Project); and *Scare Campaign* (Cyan Films). As part of The Sisters Hayes, a collaborative group of sibling artists and theatre designers, Esther has co-designed set and costume for *The Space Between* (Tinderbox Productions/Art Centre Melbourne); *Going Down* (Sydney Theatre Company/Malthouse Theatre); *Antigone*, *Walking into the Bigness* and *Blood Wedding* (Malthouse Theatre); and production design for the *Carnival of Mysteries* (Melbourne International Arts Festival).



**REBECCA HAYES  
(THE SISTERS HAYES)**

Set & Costume Designer

Rebecca Hayes is a Melbourne-based multidisciplinary designer and artist working across animation, illustration, new media, theatre and the visual arts. She holds a Bachelor of Art in Animation and Interactive Media from RMIT and creates work for stage, screen, print and installation. AV Design and animation for stage includes *Beached* (Melbourne Theatre Company) and *Going Down* (Sydney Theatre Company/Malthouse Theatre). Her award-winning animated works have screened in exhibitions, public spaces and film festivals across Australia and overseas. As part of The Sisters Hayes, a collaborative group of sibling artists and theatre designers, Rebecca has co-designed set and costume for *The Space Between* (Tinderbox Productions/Art Centre Melbourne); *Going Down* (Sydney Theatre Company/Malthouse Theatre); *Antigone*, *Walking into the Bigness* and *Blood Wedding* (Malthouse Theatre); and production design for the *Carnival of Mysteries* (Melbourne International Arts Festival).

# Cast & Creative Team



## DAMIEN COOPER

Lighting Designer

Damien Cooper is a lighting designer working in theatre, opera and dance. For the Melbourne Theatre Company Damien has lit *Summer of the Seventeenth Doll*, *The Effect* and *Neighbourhood Watch*. In 2019 Damien has designed *Madama Butterfly* (Opera Australia); *Cinco & Neon Aether* (Sydney Dance Company); *Oscar and Lucinda* (Sydney Chamber Opera); *Counting & Cracking* and *Things We Know to Be True* (Belvoir). Damien's career highlights include Neil Armfield's productions of *The Ring Cycle* (Opera Australia) and *Exit the King* (Malthouse Theatre/Belvoir) on Broadway starring Geoffrey Rush and Susan Sarandon; Graeme Murphy's *Swan Lake* (Australian Ballet); Australia's most successful subsidised-theatre show ever *Keating The Musical* (Belvoir); and *Birdbrain* (Australian Dance Theatre), which played over 60 venues around the world. Damien has won three Sydney Theatre Awards, four Green Room Awards, two APDG awards and is nominated for a 2019 Helpmann Award for his work on *[AB]intra* (Sydney Dance Company).



## LUKE SMILES

Composer & Sound Designer

Luke Smiles creates highly detailed soundtracks for theatre, dance and film, working across all areas of music composition, sound design, foley and sound effects editing. Luke has composed and produced soundtracks for many Australian and international artists and companies, including Australian Dance Theatre, Bare Bones Dance Company (UK), Brink Productions, Belvoir, Chunky Move, Dancenorth, Frontier Danceland (Singapore), Gabrielle Nankivell, Nederlands Dans Theatre, Ox (Belgium/Slovenia), Rachel Arianne Ogle, Rambert Dance Company (UK), Restless Dance Theatre, Sydney Dance Company, Sydney Theatre Company, Tasdance, The Farm, West Australian Ballet and Windmill Theatre Co.



## GERALDINE COOK-DAFNER

Voice & Dialect Coach

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

# Cast & Creative Team



## KAT CHAN

Associate Designer

Kat Chan is a set and costume designer for theatre, dance, video and installation. Originally trained as an architect, Kat worked in architectural practices in Adelaide and Tokyo before moving to Melbourne to study at the Victorian College of the Arts. She graduated with a Masters in Production Design and Postgraduate Diploma in Production Design receiving the inaugural Trina Parker Scholarship, the George Tallis Award and was recently a participant in the MTC Women in Theatre program (set and costume design) in 2018. *Beached* (costume design, Melbourne Theatre Company Education); *Mother* (set and costume design, Belvoir); *The Australian Ugliness* (costume design/art direction, video artist: Eugenia Lim, Open House Melbourne); *From Silence* (set and costume design, The Australian Ballet); *The People's Currency* (set and costume design, Performance Artist: Eugenia Lim, AsiaTOPA/Centre for Contemporary Asian Art); *The Sleeping Beauty* (Design Associate to Gabriela Tylesova, The Australian Ballet).



## ALICE QIN

Assistant Director

Alice Qin is a Melbourne-based actor and theatre maker with a strong interest in reaching communities previously shut out from the theatre world, with new works and radically reimagined classics. She trained at Stella Adler Studio of Acting in New York. Her interest in physical theatre led her to be apprenticed under the master teacher Joan Evans to teach her method of physical acting. Australian theatre credits include *Little Emperors* (Malthouse Theatre, 2017) and *Atomic* (Malthouse Theatre 2018, 2019). Theatre credits in New York include *Is It already Dusk?* (Herald Clurman Ensemble/Irondale Theatre, New York 2013) and *Romeo and Juliet/Richard II/ Love's Labour's Lost* (Hamlet Isn't Dead, New York 2014, 2015). Alice is a participant in the MTC CAAP Directors Initiative.

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GOLDEN SHIELD  
AN MTC NEXTSTAGE ORIGINAL

NEXT STAGE is a \$4.6 million program commissioning and developing new Australian works and playwrights, and sets a new benchmark for play development in Australia.



NEXT STAGE is made possible thanks to the generous support from MTC's Playwrights Giving Circle. Thank you for sharing our passion and commitment to Australian stories and Australian writers.

Louise Myer and Martyn Myer Ao, Maureen Wheeler Ao and Tony Wheeler Ao,  
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2019 Partners current as of July 2019.

# The home of new work

From our NEON Festival of Independent Theatre to our Cybec Electric play reading series, studio seasons and our annual Education production, the Lawler has been home to it all over the last 10 years.



Ash Flanders in *Lilith: the Jungle Girl* (2016);  
Anchuli Felicia King in  
rehearsal for *Cybec Electric* (2018)



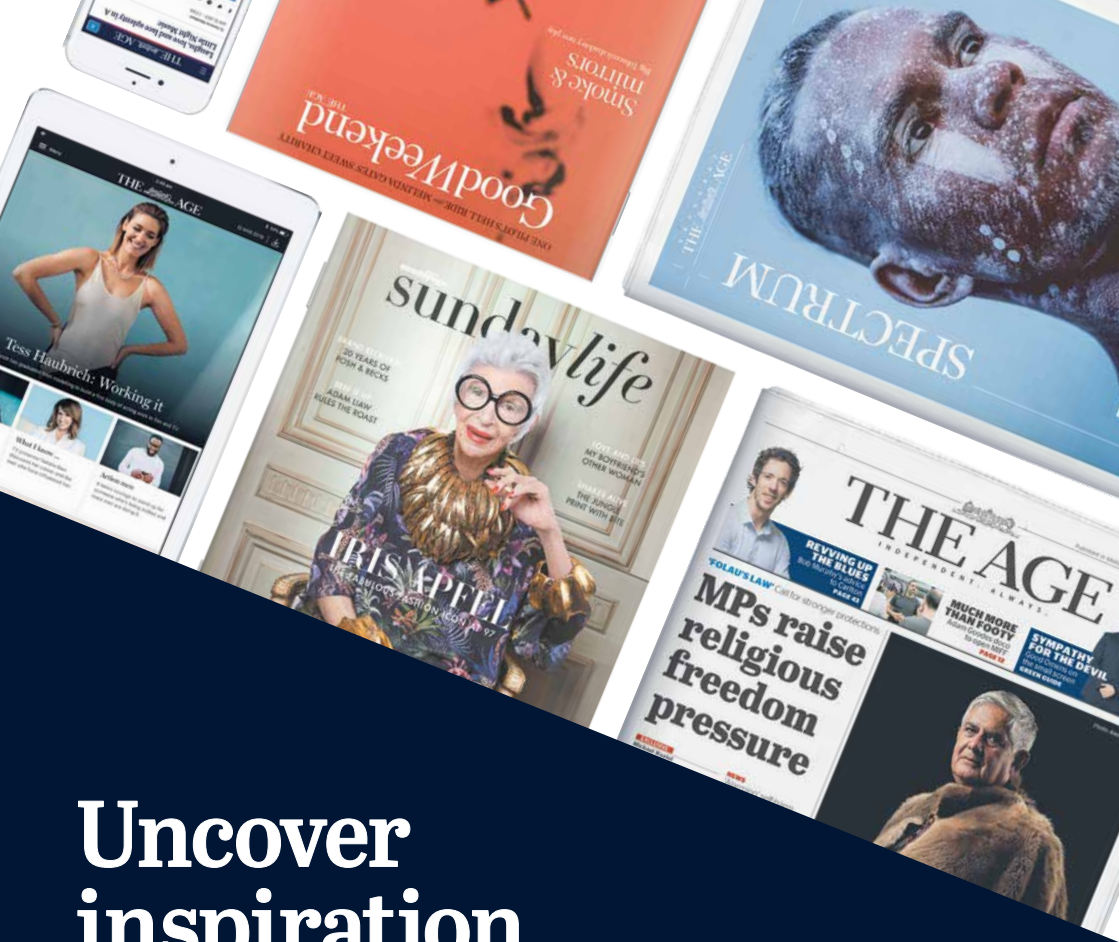
The Lawler has seen new writers develop their skill and their plays workshopped in their earliest stages, and helped open up MTC to independent artists like never before.

It is where writers like Anchuli Felicia King, Declan Furber Gillick, Jean Tong and Rashma N. Kalsie were first introduced to the Company through Cybec Electric, and later went on to be part of other MTC programs like NEXT STAGE and MTC Education. And plays like *The Waiting Room* by Kylie Trounson, *8 GB of Hardcore Pornography* by Declan Green and *Counting and Cracking* by S. Shakthidharan – which recently took home four Helpmann Awards – were developed before being programmed on the mainstage of major theatre companies.

Through NEON, incredible independent productions like *SHIT* (Dee & Cornelius) and *Dangerous Liaisons* (Little Ones Theatre) burst into life on the Lawler stage before touring nationally. The Lawler theatre is also where Sisters Grimm and Nicola Gunn first worked with MTC before being commissioned through NEON NEXT to present new productions in our annual seasons.

Look back on highlights from the Lawler as we celebrate the 10 year anniversary of Southbank Theatre.  
[MTC.COM.AU/SOUTHBANK10](http://MTC.COM.AU/SOUTHBANK10)





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