



Shakespeare
in Love.

MTCC MELBOURNE
THEATRE
COMPANY

Welcome



Shakespeare in Love is undoubtedly the largest-scale show we have undertaken in recent memory. That may be hard to believe following on from spectacular productions like *Twelfth Night* and *An Ideal Husband* in the past year, but this new creation exceeds them all.

With a cast of 14 – plus a dog – it features 80 incredible costumes crafted by our in-house wardrobe staff, as well as 30 Elizabethan ruffs made by hand and each taking more than a day to craft. *Shakespeare in Love* is as much a feast for the eyes as a fabulously entertaining night at the theatre.

Add to that the technical mastery in every aspect of the set, and a visionary creative team, and this is an Australian premiere production of which we're particularly proud.

Of course, an Elizabethan colossus such as this could be entrusted to none other than Simon Phillips, who has brought his unmistakable flair and precision to this joyous ode to theatre.

And what a joy it is. We are immensely proud of the cast, creative team and many master craftspeople we are fortunate to have within MTC, whose remarkable talent and finesse are on show here tonight.

Enjoy.

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.



THE MTC PRODUCTION OF
Shakespeare in Love.

BASED ON THE SCREENPLAY BY **MARC NORMAN & TOM STOPPARD**
ADAPTED FOR THE STAGE BY **LEE HALL**

MUSIC BY **PADDY CUNNEEN**

15 JULY – 14 AUGUST 2019
Arts Centre Melbourne, Playhouse

— About the Play —

Young Will Shakespeare has a bad case of writer's block and desperately needs a muse. His new comedy, *Romeo and Ethel the Pirate's Daughter*, is less than inspired and he's running out of time to deliver his next masterpiece. That is, until he meets Viola, and a real-life Romeo and Juliet story starts to take hold. But Viola has a secret, and this damned Romeo play is turning out to be nothing like the comedy the Queen demanded.

— Cast —

Will Shakespeare Michael Wahr
Viola de Lesseps Claire van der Boom
John Webster / Mistress Quickly Aljin Abella
Kit Marlowe Luke Arnold
Sam Laurence Boxhall
Wabash / Lambert Tyler Coppin
Lord Wessex / Nol Daniel Frederiksen
Lord Tilney / Sir Robert de Lesseps Francis Greenslade
Ralph Peter Houghton
Musician Andrew Kroenert
Henslowe John Leary
Hugh Fennyman Adam Murphy
Queen Elizabeth I / Nurse Deidre Rubenstein
Ned Alleyn / Frees Chris Ryan
Richard Burbage / Boatman Aaron Tsindos
Spot Daisy

— Creative Team —

Director Simon Phillips
Set & Costume Designer Gabriela Tylesova
Lighting Designer Matt Scott

Musical Director Andrew Kroenert
Sound Designer Kerry Saxby
Choreographer Andrew Hallsworth
Fight Director Nigel Poulton
Voice & Dialect Coach Leith McPherson
Associate Set Designer Jacob Battista
Associate Costume Designer Dann Barber
Associate Costume Designer Janet Hine
Associate Lighting Designer Clare Springett
Assistant Director Jess Burns
Assistant Choreographer Liam McIlwain
Fight Captain Michael Wahr

Animal Handler Rebecca Faulkner – We Do Animals
Stage Manager Christine Bennett
Deputy Stage Manager Julia Smith
Assistant Stage Manager 1 Meg Richardson
Assistant Stage Manager 2 Brittany Coombs
Directorial Secondment Tim Paige
Stage Management Secondment VCA Claudia Howarth
Lighting Design Secondment WAAPA David Silvester
Rehearsal Photographer Deryk McAlpin
Production Photographer Jeff Busby

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

Opening Night Partner



Originally produced on the West End by Disney Theatrical Productions & Sonia Friedman Productions, directed by Declan Donnellan, and designed by Nick Ormerod

Michael Wahr, Adam Murphy and Claire van der Boom with (in background) Aaron Tsindos and Daniel Frederiksen; (Opposite) Laurence Boxhall and Peter Houghton



THEATRE, LIKE LOVE, IS A GREAT COLLABORATIVE VENTURE

Playwright Lee Hall reflects on the creative forces that inspired the story of *Shakespeare in Love*.



Shakespeare in Love is Tom Stoppard's love letter to theatre. England's Greatest Living Playwright's joyful homage to England's Greatest Dead Playwright was an international hit.

But the strange thing was: it was a movie. So when the chance came to adapt it for the stage, I couldn't believe my luck. Not only did I have Tom's wonderful screenplay and the text of Shakespeare's *Romeo and Juliet* itself; I also had all the resources of theatre.

Playing with all the conventions of Elizabethan Theatre in the theatre seemed to me like the story had found its natural home. It felt like I was writing the play that the film was based on. Just as Tom had plundered Shakespeare's comedies with their romantic confusions and crossdressing protagonists, I started to plunder other theatrical sources too. Tom had playfully suggested that Christopher Marlowe was responsible for Shakespeare's inspiration so I raided the plot of one of my favourite plays, *Cyrano de Bergerac*, so that the

Director Simon Phillips



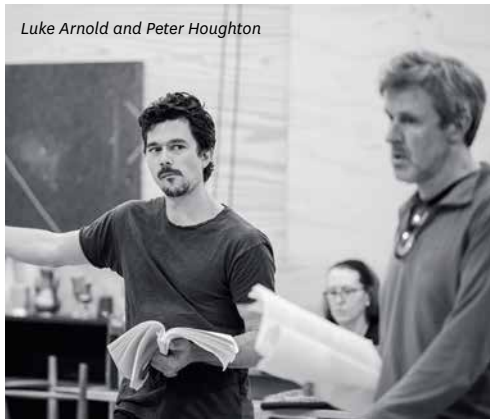
‘blocked’ writer uses Marlowe’s literary skills to assist his love life as well as his writing.

Of course the play is a complete confection. But that seems to be at the very heart of the piece. It is a celebration of invention. That we can invent ourselves as readily as we can create drama. Theatre is a place where the limits of ordinary life can be extended or indeed, completely broken. All we have to do is be willing to believe in the power of invention. We know very little of Shakespeare’s actual life and even less about his writing process, but what is clear is that in writing *Romeo and Juliet*, Shakespeare was inventing a whole new way of writing plays. It is a huge leap forward in terms of dramatic construction as if Shakespeare was, in some ways, inventing himself. *Romeo and Juliet* is a new kind of writing about romantic love but Tom’s tale is

as much about how the chaos of theatre is as responsible for inspiring the play as it is about Shakespeare’s supposed love affairs. While the love affair drifts off into the ether, the play endures. The contingent chaos of the theatre, the desperation about money, the vanity of actors, the follies of working with animals and children comically provide the circumstances for creation. Anyone who has worked in the theatre knows that even the best, most solid work seems a catastrophe when you are making it. Nothing seems to fit together. It can only be made at all through a strange combination of doubt and wilfully blind belief. Making a play, therefore, is rather similar to falling in love. How it all works out is a ‘mystery’, as they keep reminding themselves in the play.

The story is a very odd comedy. The marriage at the end is the wrong one. The lovers are parted yet this is no tragedy.

Luke Arnold and Peter Houghton



Francis Greenslade

Adam Murphy, Chris Ryan, Andrew Kroenert (obscured), Francis Greenslade, Tyler Coppin and Michael Wahr



Tyler Coppin and Michael Wahr



Peter Houghton



Claire van der Boom and Michael Wahr

'Theatre is a place where the limits of ordinary life can be extended or indeed, completely broken. All we have to do is be willing to believe in the power of invention.'







*(Foreground) Daniel Frederiksen and Michael Wahr
 (background) Laurence Boxhall, Tyler Coppin, Chris Ryan,
 John Leary, Aaron Tsindos and Peter Houghton;
 (below from left) Claire van der Boom and Michael Wahr;
 Peter Houghton, Laurence Boxhall, John Leary,
 Aaron Tsindos, Tyler Coppin and Chris Ryan*


Their affair vanishes just like the play 'melted into air,' but the play has left them somehow renewed. And if the play works, it should leave us with a strange, sweet melancholy. It's something that Shakespeare, more than any other writer, really understood. The theatre as an 'insubstantial pageant' is perhaps the perfect place to understand the mutable energy of life, which is always slipping beyond our grasp, because life, like theatre, is always in motion, always disappearing. It is something we can experience but can never own.



Deidre Rubenstein and Daisy

'Anyone who has worked in the theatre knows that even the best, most solid work seems a catastrophe when you are making it.'

The theatre, like 'love' in the play, is a great collaborative venture. In this case the play is written as much by Marc Norman who invented the story, Tom Stoppard who wrote the screenplay we all know, Edmond Rostand who inspired the balcony bits and of course Shakespeare who inspired the whole thing. But really this play was as much created by Declan Donnellan who directed the first production and is made new, and different, with every cast and every production. I'm thrilled it's found its way so far from where we started. So for all the writers living and dead, we thank you for making it live again. ■

A black and white photograph of Peter Houghton in the center of a film set. He is wearing a light-colored long-sleeved shirt and dark pants, looking upwards with his hands raised. He is surrounded by other people, some of whom are also looking upwards. The background shows a large window and a bright light fixture. The overall atmosphere is one of a busy, creative environment.

*Peter Houghton (centre)
with members of the cast*

'... life, like theatre, is always
in motion, always disappearing.
It is something we can experience
but can never own.'



*Laurence Boxhall, Luke Arnold, Claire van der Boom and John Leary;
(below) Claire van der Boom with Daisy and Teddy*





LEE HALL

Playwright

Lee Hall was born in Newcastle upon Tyne. His screenplay credits include *Rocketman* (Rocket Pictures), *Victoria and Abdul* and *Billy Elliot* (Working Title), and *War Horse* (DreamWorks). His theatre credits include *Network* (National Theatre and Broadway), *Our Ladies of Perpetual Succour* (National Theatre of Scotland/Live Theatre – UK Tour: National Theatre and West End), *The Pitmen Painters* (Live Theatre/National Theatre, Broadway and West End), *Billy Elliot The Musical* and *Cooking with Elvis* (Live Theatre and West End). His theatrical adaptations include *Shakespeare in Love* (West End), *The Barber of Seville* (Bristol Old Vic), *The Good Hope* (National Theatre), *Mother Courage* (West End), *The Adventures of Pinocchio* (Lyric Hammersmith), *A Servant to Two Masters* (Royal Shakespeare Company/Young Vic) and *Mr Puntilla and His Man Matti* (Almeida Theatre). His opera credits include the English adaptation of *Il Pagliacci* (English National Opera). Hall's radio play credits include *I Luv You Jimmy Spud*, *Spoonface Steinberg* and *The Love Letters of Ragie Patel* (BBC), *The Sorrows of Sandra Saint*, *Blood Sugar*, *Aunt Julia and the Scriptwriter*, *Gristle*, *Child of the Snow* and *Child of the Rain* (from Vargas Llosa).



*Daniel Frederiksen and Deidre Rubenstein;
(opposite from top) Andrew Kroenert; Tyler Coppin and
Aaron Tsindos; Aljin Abella and Laurence Boxhall*



Cast & Creative Team



MICHAEL WAHR

Will Shakespeare

Shakespeare in Love marks Michael Wahr's debut with Melbourne Theatre Company. His recent theatre credits include *Hamlet*, *Othello* (Bell Shakespeare); *Dracula* (shake &

stir theatre co); *War Horse* (National Theatre/Global Creatures); *Macbeth* (Essential Theatre); *Breaking, Laika and Wills* (She Said Theatre); *Hamlet, Wuthering Heights* (The Australian Shakespeare Company); *As You Like It* (Spark Theatre Company); *Cosi* (HIT Productions); *The Bridge* (La Mama/RandomActs Company); *Our Country's Good* (The Preferred Play Company). His television credits include *Grisse* (series regular), *City Homicide* and *Neighbours*. A graduate of the Victorian College of the Arts, Michael is a proud member of Equity (MEAA).



CLAIRE VAN DER BOOM

Viola de Lesseps

Claire van der Boom previously worked with Melbourne Theatre Company in *Double Indemnity*. In the US, she appeared in Sam Shepard's *Heartless* (Signature Theatre Company, Off-Broadway),

David Rabe's *An Early History of Fire* (The New Group, Off-Broadway) and Scott Caan's *The Trouble with Where We Come From* (Falcon Theatre, LA). On home soil, Claire was in *The Cold Child* for Griffin Theatre Company. Film credits include *Chronic*, *Broke*, *Battlecreek*, *5 Flights Up*, *Love is Now*, *Red Hill*, *The Square* and the upcoming *Palm Beach*. Some of her American television credits include *Hawaii Five-0*, *Game of Silence*, *Constantine*, *Masters of Sex* and *The Pacific*. On Australian television, Claire appeared in *Pulse*, *Rush* (Silver Logie nomination), *The Underbelly Files*, *Love My Way*, *East West 101*, and *Sisters of War*, for which she won the Silver Logie for Most Outstanding Actress. Claire is a graduate of NIDA.



ALJIN ABELLA

John Webster/Mistress Quickly

Aljin Abella is a NIDA graduate who performs in Australia and internationally. He made his stage debut in the Melbourne Theatre Company/Belvoir/Black Swan Theatre production of *The Sapphires*.

Other theatre credits include *Moths* and *Archimedes'*

War (MTC Cybec Electric); *The Good Person of Szechuan* and *The Temple* (Malthouse Theatre); *Aladdin* (Disney Theatrical Australia); *Monkey Journey To The West* (Bell Shakespeare/Theatre of Image); *Anything Goes* (Opera Australia); *La Cage Aux Folles* and *Anything Goes* (The Production Company); *Triumph* (New Working Group); and *Strangers in Between* (Little Death Productions). Screen Credits include *Ali's Wedding*, *I Love You Too*, *Offspring*, *Marco Polo*, *The Dr Blake Mysteries*, *City Homicide*, *Underbelly Files: The Man Who Got Away*, *Neighbours*, *Guinevere Jones* and *Power Rangers Jungle Fury*. Aljin was nominated for Best Lead Actor in a Comedy at the IAWTV and Raindance Independent Awards for the web series *Hunter n Hornet* and is a two-time Green Room Award Nominee.



LUKE ARNOLD

Kit Marlowe

Luke Arnold has previously worked with Melbourne Theatre Company in *Explorations: Macbeth*. He has also appeared in *Thieving Boy/Like Stars in My Hands* (Fly on the Wall/La Mama Theatre) and *Romeo and*

Juliet (Shakespeare Globe Centre Australia). His television credits include *The End*, *Glitch*, *Black Sails*, *Salvation*, *Macgyver*, *Rush Hour*, *Never Tear Us Apart*, *The Lowdown*, *Winners & Losers*, *City Homicide* and *Rush*. Film credits include *Deadman Standing*, *Broken Hill*, *Murder in the Dark*, *Half Magic* and *The Tunnel*. Luke received a TV Week Logie for Most Outstanding actor in *INXS: Never Tear Us Apart*, and was nominated for the AACTA for the same role.



LAURENCE BOXHALL

Sam

Laurence Boxhall made his professional stage debut in *Jumpy* (Melbourne Theatre Company/Sydney Theatre Company). A 2018 NIDA graduate, he played Vladimir in NIDA's production of *Waiting for*

Godot (directed by Susanna Dowling), as well as Shaun in *Carking It*, Antonio in *The Changeling* and The Grand Duke in *The Caucasian Chalk Circle*. Laurence made his feature film debut in 2015's *Spirit of the Game*. Laurence is the Gen Z captain in Nine's popular *Talkin' Bout Your Generation*, with Shaun Micallef, Andy Lee and Robyn Butler. He was recently in the award-winning web series *Dave and Theo*, from Grannyflat Pictures, and is well known for playing the main cast role of Daniel in the ABC's hilarious *Ronny Chieng: International Student*. Laurence made his film debut

Cast & Creative Team

in *Spirit of the Game* and his television debut in teen series *The Worst Year of My Life ... Again* and was in Michael Rymer's critically acclaimed *Deadline Gallipoli* for Foxtel/Matchbox Pictures.



TYLER COPPIN

Wabash/Lambert

Tyler Coppin has appeared at Melbourne Theatre Company in *Born Yesterday*, *A Behanding in Spokane*, *His Girl Friday*, *Ruby Moon* (MTC Education), and *The 25th Annual Putnam County*

Spelling Bee (Helpmann Award for Best Supporting Actor in a Musical). Recent stage productions include *Dusty*, *Little Shop of Horrors*, *Strictly Ballroom the Musical*, and *Chitty Chitty Bang Bang* (Green Room Award). He has performed in many productions over the years at Belvoir Theatre, Nimrod, Griffin, Malthouse, Sydney Theatre Company, STCSA, Ensemble Theatre, and various independents. For Opera Australia he played Puck in Baz Luhrmann's internationally acclaimed production of *A Midsummer Night's Dream*. Tyler's solo show, *LyreBird – Tales of Helpmann*, has been performed throughout Australia and overseas winning a Scotsman Fringe First Award at the Edinburgh Fringe Festival. His film credits include *Winchester*, *Hacksaw Ridge*, *Predestination*, *The Tender Hook*, *Sniper*, *Mad Max 2*, *Race the Sun*, and *Lone Wolf* (released in 2020).



DANIEL FREDERIKSEN

Lord Wessex/Nol

Daniel Frederiksen studied at NIDA and is a founding member of Red Stitch Theatre Company. His theatre credits include *The Lady in the Van*, *Abigail's Party*, *Dead Man's Cell Phone*, *Rockabye*,

Realism, *Don Juan in Soho*, *Cheech or The Chrissy Guys Are In Town* and *Measure for Measure* (Melbourne Theatre Company); *Matilda The Musical* (Royal Shakespeare Company); *The Good Person of Szechwan* (Malthouse Theatre); *Julius Caesar* (Bell Shakespeare); *Robot VS Art* (La Mama); *Ruben Guthrie*, *Fat Boy*, *The Day Room* and *The Shape of Things* (Red Stitch). Daniel's television credits include *Miss Fisher's Murder Mysteries*; *Underbelly 'Squizzy Taylor'*; *Underground*; *Bastard Boys*; *Stingers*; *Blue Heelers*; *Mermaids* and feature films *Vessel*; *Summer Coda*; *Closed for Winter*; *Ten Empty* and *Ghost Rider*. Daniel's accolades include the Helpmann Award for Best Male Actor in a Supporting Role in a Musical for *Matilda The Musical*,

an AFI Award nomination for Best Lead Actor in a Television Drama for *Bastard Boys*, and a Logie Nomination for Best New Talent for *Stingers*.



FRANCIS GREENSLADE

Lord Tilney/
Sir Robert de Lesseps

For Melbourne Theatre Company, Francis Greenslade appeared in *The Odd Couple*, *The Madwoman of Chaillot*, *Things We Do for Love*, *Urinetown*, *Man the Balloon and*

Blabbermouth, and for MTC Education in *Explorations: Macbeth*. His theatre credits include *33 Variations* for Neil Gooding Productions, *Tartuffe*, *Optimism*, *The Odyssey*, *Babes in the Wood*, *Chilling and Killing My Annabel Lee*, *Competitive Tenderness*, and *Waking Eve* (Playbox/Malthouse Theatre); *Navigating* (STC); *You Got Older* (Red Stitch); and *The Club*, *School for Scandal*, *Cosi*, *The Tempest*, *The Comedy of Errors*, *Marat/Sade*, and *Accidental Death of an Anarchist* (STCSA). Many might recognise him from his regular appearances with Shaun Micallef in *Mad as Hell*, *The Ex-PM*, *Micallef Tonight*, and *The Micallef Program*, and also in *The Leftovers*, *Sammy J & Randy in Ricketts Lane*, *Winners & Losers*, *Schappelle*, *It's a Date*, *East of Everything*, *City Homicide*, *All Saints*, *Fergus McPhail*, *Welcher & Welcher*, *Marshall Law*, *Blue Heelers*, *SeaChange*, *Pig's Breakfast*, *Introducing Garry Petty*, *Water Rats*, *Full Frontal*, *Janus*, and *Critical Mass*. His adaption of Dario Fo's *Accidental Death of an Anarchist* was produced by STC in 2018 and his entertaining and informative book *How I Learnt to Act* will be published by Currency Press later this year.



PETER HOUGHTON

Ralph

Peter Houghton has previously performed on stage for Melbourne Theatre Company in *Three Little Words*, *His Girl Friday*, *The Joy of Text*, *The Colours*, *The Female of the Species*, *Birthrights*, *Laughter on*

the 23rd Floor, *Sweet Bird of Youth*, *Misalliance* and *Macbeth*. Peter also works as a director and playwright and most recently directed *The Architect* for MTC. His other theatre credits include *North by Northwest* (Tinderbox Productions); *The Beast* (Ambassador Theatre Group); *normal.suburban.planetary.meltdown*, *A Commercial Farce*, *Tartuffe*, *A View of Concrete*, *The Eskimo* (Malthouse Theatre); *Fugitive* (Windmill Theatre); *The Graduate* (Kay & McLean Productions); *The Trial*

Cast & Creative Team

(Malthouse Theatre/Sydney Theatre Company); *Travesties* (STC); *Samuel Beckett: Endgame* (International Beckett Festival); *Ruby Moon and Tear from a Glass Eye* (Playbox). Peter's television credits include *Utopia*, *The Wrong Kind of Black*, *The Doctor Blake Mysteries*, *Hoges*, *Molly*, *Gallipoli*, *Wentworth*, *Howzat!* *Kerry Packer's War and Winners & Losers*. His film work includes *The Eye of the Storm*, *Three Dollars*, *Metal Skin* and *Mr Nice Guy*. Peter received Green Room Awards for his work in *Endgame* (11th Hour/Melbourne Festival), *The Pitch* (Malthouse Theatre) and *Misalliance* (MTC).



ANDREW KROENERT

Musical Director/Musician

Musical Direction credits; *The Rise and Fall of Little Voice* (Darlinghurst Theatre Co.); #VAL (DSATM, Chapel Off Chapel); *Ugly Duckling* (Melbourne Fringe, Green Room Nomination); *Carmen*,

Live or Dead (Oriental Entertainment, The Hayes Theatre); *27 Club* (Butterfly Club, QLD Tour); *Rocking the House with Mickey Mouse* (Disney Special Events); *Tinderella* (Chapel Off Chapel); *Up Close and Reasonably Personal* (Amanda Harrison, Butterfly Club). Acting Credits; *School of Rock*; *The Musical* (GWB); *Fiddler on the Roof*, *Chitty Chitty, Bang Bang* (TML); *Dream Lover* (GFO) Jamie Wellerstein in *The Last 5 Years* (KWM); *Oklahoma!*, *Brigadoon*, *Jesus Christ Superstar*, *Show Boat* (The Production Company); *City Of Angels* (Life Like Company); *Company*, *Pacific Overtures* (Watch This); *Buddy Holly* in *Buddy: The Buddy Holly Story* (Showbiz Christchurch, LTPA); *Virgins*; *A Musical Threesome* (Echelon, NYMF). Andrew is proudly represented by Ian White Management and has been a member of Equity since 2008.



JOHN LEARY

Henslowe

John Leary is a graduate of Theatre Nepean and a proud member of MEAA. Theatre credits include *North By Northwest*, *Private Lives*, *His Girl Friday* and *Realism* (Melbourne Theatre Company);

All My Sons, *White Guard*, *The Taming of the Shrew* and *Julius Caesar* (Sydney Theatre Company); *Peter Pan*, *The Business*, *The Book of Everything*, *A Midsummer Night's Dream*, *The Marriage of Figaro* and *Cloudstreet* (Belvoir); *The Dragon and White Rabbit Red Rabbit* (Malthouse Theatre); *Just Macbeth* (Bell Shakespeare); *The Marriage of Figaro* (Queensland Theatre Company);

Don't Stare too Much and *Dealer's Choice* (Darlinghurst Theatre). Television credits include *Glitch*, *The Letdown*, *True Story with Hamish and Andy*, *Get Krackin*, *Upper Middle Bogan*, *Timothy*, *The Elegant Gentleman's Guide to Knife Fighting*, *Laid*, *Offspring*, *Tough Nuts 2*, *Woodley* and *All Saints*. His US television credits include *The Good Place* and *No Activity*. Selected film credits include *Pirates of the Caribbean V*, *Red Dog*, *Where the Wild Things Are* and the Tropfest winning short *Lemonade Stand*.



ADAM MURPHY

Hugh Fennyman

Adam Murphy has appeared in various productions for Melbourne Theatre Company, including *True Minds*, *His Girl Friday*, *The Drowsy Chaperone* and *Urinetown*. His stage credits include *Aladdin* and

Mary Poppins (Disney Theatrical); *Georgy Girl* (GG Productions); *Dirty Dancing* and *A Funny Thing Happened on the Way to the Forum* (Skyline Theatricals); *The Graduate* (Kay & Mclean); *Guys and Dolls* (Donmar Warehouse); *Mamma Mia* (Dainty Consolidated) and *Les Misérables* (Cameron Mackintosh). Adam has enjoyed playing many roles for The Production Company in *Guys and Dolls*, *The Pirates of Penzance*, *Crazy For You*, *42nd Street*, *Little Me*, *Thoroughly Modern Millie*, *The Pajama Game*, *Kiss Me Kate*, *Annie Get Your Gun*, *Carousel*. Highlights for The Court Theatre NZ include *Desire Under the Elms*, *Somone Who'll Watch Over Me*, *Caesar and Cleopatra*, *Travels With My Aunt* and *Mother Courage and her Children*. Screen credits include *Sucker*, *Mychonnny Moves In*, *Utopia*, *House Husbands*, *City Homicide*, *Eugenie Sandler*, *Halifax f.p.*, *Neighbours*, *Blue Healers*, *Shortland Street* (NZ) and *The Forest*.



DEIDRE RUBENSTEIN

Queen Elizabeth I/Nurse

Deidre Rubenstein has appeared for Melbourne Theatre Company many times, most recently in *A Doll's House, Part 2*, *Ladies in Black*, *North by Northwest*, *His Girl Friday*, *Circle Mirror*

Transformation, *Life Without Me*, *Richard III*, *August: Osage County*, *Cat On A Hot Tin Roof*, *The History Boys*, *The Clean House*, *The World's Wife*, *Birth Rights*, *Life x 3* and *The Seagull*. Stage highlights elsewhere are *My Fair Lady* directed by Julie Andrews, *Violet*, *A Murder is Announced*, *The Glass Menagerie*, *Thursday*, *Loving*

Cast & Creative Team

Repeating, Three Sisters, Cloud Nine, Candide, Mother Courage, Top Girls, Wild Honey, Les Liaisons Dangereuses, Broken Glass, The Winter's Tale and Absurd Person Singular. Deidre created and performed in highly acclaimed solo shows *What's a Girl to Do* and *Confidentially Yours*, touring nationally and internationally. Television work includes *Introducing Gary Petty, Neighbours, G.P, Mercury, Water under the Bridge, City Homicide, MDA, The Secret Life of Us, Blue Heelers, and Palace of Dreams*, which won her an AFI Award for Best Actress. Film work includes *Force of Destiny, Salvation and Hey Hey It's Esther Blueburger.*



CHRIS RYAN

Ned Allyn/Frees

Chris Ryan has previously worked with Melbourne Theatre Company in *The Hypocrite*. He has also appeared in *Lazarus; A Gentleman's Guide to Love and Murder* (The Production Company); *Three*

Sisters; All My Sons; The Present (Broadway); *Cyrano de Bergerac; Children of the Sun; Gross Und Klein; Baal; and Concussion* (Sydney Theatre Company); *King Kong* (Global Creatures); *Thyestes; Measure for Measure; and The Promise* (Belvoir); *The Call* (Griffin Theatre Company); *Meow Meow's Little Mermaid; Little Match Girl; 'Tis Pity She's a Whore; and Elizabeth* (Malthouse Theatre); *Hamlet and Othello* (Bell Shakespeare Company); and *Andre Tonight!* (Melbourne Fringe Festival). His television credits include; *Ms Fisher's MODern Murder Mysteries; and Rake*. His film credits include; *The Jammed;* and short films; *Skeletons;* and *Numurkah*. Chris received a Green Room Award Nomination for Best Performer in both *Thyestes* and *Andre Tonight!*. He also received a Helpmann Award Nomination for Best Supporting Actor in a Musical for *King Kong* and a Sydney Theatre Award Nomination for Best Male Actor in a Supporting Role for *All My Sons*.



AARON TSINDOS

Richard Burbage/Boatman

This is Aaron Tsindos' Melbourne Theatre Company debut. Other credits include *Muriel's Wedding – The Musical, Rosencrantz and Guildenstern are Dead, The White Guard* and *Cyrano de Bergerac*

(Sydney Theatre Company); *Spamalot, Meet me in St Louis, Big Fish* (Hayes Theatre); *The Overcoat* (Belvoir); *Man with Five Children* (Darlinghurst Theatre Company); *Shakespearealism, The Importance of Being Earnest,*

Love's Labours Lost (Sport for Jove); *The History Boys* (Sydney Opera House); Stephen Sondheim's *Assassins* (Watch This, fortyfivedownstairs) and many more. His TV and film credits include; *Growing Up Gracefully* (ABC); *Mary the Making of a Princess* (Fremantle Media); *Spin Out* (Feature – Sony Pictures) and *Crossing Paths* (Feature). A talented comic, singer and writer, Aaron has created many successful works including; *Unwanted Friend* (Tropfest 2012) *Bamboozled* (Tropfest 2013 winner and recipient of best actor award), *UnDedicated* (Austin Film Festival) and *UnImaginary* (London World Wide Comedy Short Film Festival). Aaron is a proud MEAA member.



SIMON PHILLIPS

Director

Simon Phillips began his career in New Zealand before immigrating to Australia in 1984 to take up a position as lecturer and director at the West Australian Academy for Performing Arts. He was an

associate director at the Melbourne Theatre Company from 1987 to 1989 before being appointed Artistic Director of the State Theatre Company of South Australia from 1990 to 1993. He returned to the Melbourne Theatre Company as Artistic Director from 2000 to 2011, overseeing the design and construction of the company's new headquarters and the Southbank Theatre. His theatre credits range from new works to contemporary and Shakespearean classics to musicals to opera. He has directed works by most of the great contemporary writers, as well as the premieres of many works by leading Australian writers, including David Williamson, Hannie Rayson, Stephen Sewell, Matt Cameron and Joanna Murray-Smith. Simon has received seven Green Room Awards and six Helpmann Awards.



GABRIELA TYLESOVA

Set & Costume Designer

Gabriela Tylesova is an award-winning, internationally acclaimed designer. Gabriela's design work includes: *Twelfth Night, The Pillowman, Tomfoolery, and Urinetown* (Melbourne Theatre

Company); *Il Turco in Italia, Così Fan Tutte, Baroque Masterworks, Salome, Sweeney Todd, The Rabbits and L'Élisis d'amore* (Opera Australia); *Muriel's Wedding the Musical* (co-production with Global Creatures), *A Flea in Her Ear, Rosencrantz and Guildenstern are Dead,*

Abercrombie & Kent

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Cast & Creative Team

This Little Piggy, *Macbeth*, *Volpone* and *Attempts on Her Life* (Sydney Theatre Company); *Sleeping Beauty* and *Schéhérazade* (The Australian Ballet); *Boomerang and Of Earth and Sky* (Bangarra Dance Theatre); *Love Never Dies* (Really Useful Group in Australia, Japan, Germany, US); and *First Wives Club* (Pre-Broadway world premiere). Gabriela also designed the sets and costumes for the opening and closing ceremonies of the 2006 Asian Games in Doha, Qatar. She collaborated with David McAllister on a picture book of *The Sleeping Beauty* (2017). Gabriela's designs have won numerous Helpmann, Green Room, Australian Production Design Guild and Sydney Theatre Awards. Gabriela is designing new ballets for the Finnish National Opera, Hong Kong Ballet and *Swan Lake* for the National Ballet of Canada.



MATT SCOTT

Lighting Designer

Matt Scott has lit more than sixty MTC productions, including *Storm Boy*, *The Lady in the Van*, *The Architect*, *An Ideal Husband*, *Minnie & Liraz*, *Born Yesterday*, *The Odd Couple*, *Jasper Jones*,

Skylight, *The Last Man Standing*, *The Weir*, *Jumpy*, *The Mountaintop*, *Elling*, *His Girl Friday*, *Red*, *Tribes*, *Clybourne Park*, *Next to Normal*, *Blackbird*, and *August: Osage County*. His most recent other work includes *Parsifal* for Victorian Opera; *The Dance of Death* for Belvoir; *The Pearlfishers* for State Opera of South Australia; *Oklahoma!* and *A Gentleman's Guide to Love and Murder* for The Production Company; *Madama Butterfly* for Seattle Opera; *Jasper Jones* for Queensland Theatre and *Madame Butterfly* for Opera Australia. Matt has received and been nominated for numerous awards, including a 2016 Green Room Award for *The Pearlfishers* (Opera Australia), a 2005 Helpmann Award for his lighting on *Urinetown* (MTC) and a 2003 Helpmann Award for *The Blue Room* (MTC). Matt is a Lecturer in Lighting Design at the University of Melbourne (VCA).



KERRY SAXBY

Sound Designer

Currently Technical Manager for Lighting and Sound at MTC, Kerry Saxby has worked on more than 350 MTC productions in the positions of sound designer, special effects designer, recording

engineer, lighting technician and realiser. He designed the lighting for *Thom Pain* (based on nothing) and *Songs for Nobodies*. His most recent sound design was for *Last Man Standing* in 2015. During the 2006

Commonwealth Games, Kerry was a Production Manager for the River and managed the floating aquatic creatures and water effects. In 2006, he received the Green Room Association Technical Achievement Award.



ANDREW HALLSWORTH

Choreographer

Andrew Hallsworth's credits for Melbourne Theatre Company include *Twelfth Night*, *Rupert*, *Private Lives*, *Egg*, *Hamlet*, *Next to Normal* and *The Drowsy Chaperone*. He will choreograph

Kiss of the Spider Woman later in the 2019 season. Some other recent theatre credits include *Muriel's Wedding the Musical* (Sydney Theatre Company/Global Creatures); *Assassins* (Hayes Theatre Company); *Dream Lover* (John Frost & Gilbert Theatrical); *Two Weddings One Bride*, *Sydney Opera House – The Opera* and *Anything Goes* (Opera Australia); *Little Shop of Horrors* (Luckiest Productions/Tinderbox Productions); *Jerry's Girls* and *La Cage Aux Folles* (The Production Company); *Ladies in Black* (Queensland Theatre/MTC); *Sweet Charity* (Luckiest Productions/Neil Gooding Productions); *A Funny Thing Happened on the Way to the Forum* and *An Officer and A Gentleman* (Gordon Frost Organisation). Andrew co-choreographed *Priscilla Queen of the Desert* for Broadway, its worldwide seasons and the recent 10th anniversary Australian celebration tour. Andrew has won three Helpmann Awards and two Sydney Theatre Critics for 'Best Choreography in a Musical'.



NIGEL POULTON

Fight Director

Nigel Poulton is an internationally renowned fight director, intimacy director, weapon and movement specialist, stunt performer and actor with expertise in swordplay, firearms, edged weapon use,

kinaesthetic movement processes and combat systems. For Melbourne Theatre Company, Nigel was 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*. Other stage credits include: The Australian Ballet, The Metropolitan Opera, New York City Ballet, Bell Shakespeare, Opera Australia, Washington Opera, Circus Oz, Sydney Theatre Company, Queensland Theatre, Opera Queensland, Belvoir, La Boite, Malthouse Theatre, and Kooemba Jdarra. Nigel's film and television credits include:

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LEITH MCPHERSON

Voice & Dialect Coach

Leith McPherson has previously worked on Melbourne Theatre Company's productions of *The Lady in the Van*, *Twelfth Night*, *Astroman*, *A Doll's House, Part 2*, *An Ideal Husband*,

Macbeth, *Noises Off!* (with Queensland Theatre), *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*. Leith is voice and dialect coach for *Harry Potter and the Cursed Child* (Australia) and is Head of Voice and Movement for the Theatre Department at the VCA.



JACOB BATTISTA

Associate Set Designer

Jacob Battista is a Melbourne based theatre designer and practitioner. He is currently a CAD Drafter with the Melbourne Theatre Company. Jacob completed a Bachelor of

Production at the VCA. Some of his design credits include, *Hand to God*, *You're a Good Man Charlie Brown* and *Bad Jews* (Vass Theatre Group); *Rust and Bone* (La Mama); *True West* (Matchstick); *Songs for a New World* (Blue Saint); MEMBER (Fairly Lucid); *Frankie and Johnny in the Clair De Lune* (Collette Mann/fortyfiveownstairs); *The Lonely Wolf* (Dirty Pretty Theatre/MTC NEON); *Theresa Raquin* (Dirty Pretty Theatre); *Carrie The Musical* (Ghost Light); *LOVE, LOVE, LOVE*, *Jumpers for Goalposts*, *Belleville* and *Out of the Water* (Red Stitch). Jacob was a recipient of a Besen Family Scholarship at the Malthouse in 2016 working with Marg Horwell on *Edward II* and is also a recipient of an Australia Council ArtStart Grant.



DANN BARBER

Associate Costume Designer

Dann Barber is a theatre designer, maker and scenic artist. He is a NIDA design graduate and has a degree in Fine Arts – Drawing from RMIT. Dann has designed shows in Melbourne, Brisbane and Sydney.

Some of his recent work includes *Barnum: The Circus Musical* (StoreyBoard Entertainment) *33 Variations* (Mariners Group and Cameron Lukey); *Angels in America* (Cameron Lukey, Dirty Pretty Theatre); *Rainbow Man* (fortyfiveownstairs/Goodnight Darling) *A Tribute of Sorts* (Queensland Theatre); *Thomas Murray* and *The Upside Down River* (Griffin Theatre Company); *Young and Jackson* (fortyfiveownstairs); *Carmen: Alive or Dead* (Hayes Theatre Co); *Age of Bones* (La Mama); and *The Coronation of Poppea* (Lyric Opera); *KlutZ: A tragic comedy* (Brisbane Festival); and *A Midsummer Nights Dream* (La Boite Theatre Company). Dann was Associate Costume Designer for Gabriela Tylesova for *Sleeping Beauty* (Australian Ballet) and is thrilled to be working alongside her for *Shakespeare in Love*.



JANET HINE

Associate Costume Designer

Janet Hine's varied career has her styling rock stars, film stars, princes and presidents. Stylist for the ARIA awards across eight years, working with Kylie, Tina Arena, Kelly Rowland, Christine

Anu, Jason Derulo, Gwen Stefani and Savage Garden. Janet's world stage design experiences – Sydney 2000 Paralympic Games; Manchester, Glasgow & Gold Coast Commonwealth Games; 2006 Asian & 2011 Arab Games Ceremonies Qatar. Television design credits include *So You Think You Can Dance*. Janet's Theatrical credits include Design Associate/Supervisor for Disney's *Frozen* and *Aladdin*; *Grease*; *Little Shop of Horrors*; *Chicago*; *Oliver*; *We Will Rock You*; *Dirty Dancing*; *Spamalot* and *High School Musical*. She has worked as the Costume Designer for *Man From Snowy River*; *Sweet Charity*; *The Full Monty*; *Fame*; *Saturday Night Fever*; *Hairspray* and the Broadway and West End seasons of *Burn the Floor* and Barry Humphries' *Eat Pray Laugh*. Janet is honoured to be working with the visionary Gabriela Tylesova.

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CLARE SPRINGETT

Associate Lighting Designer

Shakespeare in Love is Clare Springett's second production with Melbourne Theatre Company along with *Gloria* (MTC 2018). Her other theatre credits include *Dance Nation*, *Love Song*, *The*

Antipodes, *The Way Out*, *Rules for Living*, *The River*, *You Got Older*, *The Village Bike*, *LOVE, LOVE, LOVE*, *Wet House*, *Jumpers for Goalposts*, *Eurydice* (Green Room Award Nomination), *Bellville*, *4000 Miles*, *Midsummer* (A Play With Songs/Red Stitch). Freelance design credits include *Midsummer Mendelssohn Gala* (Flinders Quartet), *A Midsummer Night's Dream* (Francis Greenslade/AP Studios), *I Carry Your Heart* (2017 Fringe Festival), *Shirley Valentine* and *Always Patsy Cline* (HIT Productions), *The Inaugural Annual Dance* (True North 2016). Clare is currently the Resident Lighting Designer for Red Stitch Actors Theatre.



JESS BURNS

Assistant Director

Jess Burns has had a long association with Melbourne Theatre Company as Stage Manager on productions including *Macbeth*, *Skylight*, *North by Northwest*, *Jumpy*, *Pennsylvania*

Avenue, *Glengarry Glen Ross*, *The Crucible*, *Red*, *Constellations*, *Queen Lear*, *Music*, *The Importance of Being Earnest*, *Hamlet*, *Next to Normal*, *A Behanding in Spokane*, *All About My Mother*, *The Grenade*, *Rockabye*, *Moonlight and Magnolias*, *Cat on a Hot Tin Roof*, *The Hypocrite*, *Love Song*, *The Madwoman of Chaillot*, *The Ghost Writer*, *The Female of the Species*, *Hitchcock Blonde*, *Two Brothers*, *Coup d'Etat* and *Life x 3*. Productions for other companies include *The Lion King* (Disney Productions); *The Producers* (Gordon Frost Organisation), *The Lion*, *The Witch and The Wardrobe* (Malcolm C. Cooke & Associates); *Muriel's Wedding: The Musical* (Sydney Theatre Company/Global Creatures). Jess has been Associate Director for *North by Northwest* (TRB/KMCB Productions); *Ladies in Black* (Queensland Theatre) and *The Beast* (Ambassador Theatre Group).

MARC NORMAN

Original Screenplay

Films include *Shakespeare in Love* (Academy Awards for Best Original Screenplay and Best Picture, two Golden Globes and Silver Bear for Outstanding Single Achievement at the 49th Berlin International Film Festival), *Cutthroat Island*, *The Aviator*, *The Killer Elite*, *Breakout*, *Zandy's Bride* and *Oklahoma Crude*. Marc Norman is also the author of two novels, *Fool's Errand* and *Bike Riding in Los Angeles*, and *What Happens Next?: A History of American Screenwriting*.

TOM STOPPARD

Original Screenplay

Plays include *The Hard Problem*, *The Real Inspector Hound*, *After Magritte*, *Jumpers*, *Travesties*, *Every Good Boy Deserves Favour* (with André Previn), *Dirty Linen*, *New-Found-Land Dogg's Hamlet*, *Cahoot's Macbeth*, *Night and Day*, *The Real Thing*, *Hapgood*, *Arcadia*, *Indian Ink*, *The Invention of Love*, *The Coast of Utopia* and *Rock'n'Roll*. Adaptations include *On the Razzle* (Nestroy) and *Rough Crossing* (Molnar). Tom's most recent work for TV was *Parades End*; for radio *Darkside* (with Pink Floyd); and for film, *Anna Karenina*. His film *Rosencrantz and Guildenstern are Dead* won the Venice Film Festival Prix d'Or, and *Shakespeare in Love* won an Academy Award for Best Original Screenplay and Best Picture.

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PHOTOGRAPH 51
by Anna Ziegler

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A decade of ambition

Former MTC Artistic Director Simon Phillips reflects on Southbank Theatre and his favourite memories.



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