



BY
VIRGINIA GAY
AFTER
EDMOND ROSTAND

Melbourne's HOME of **THEATRE**

MTCC MELBOURNE
THEATRE
COMPANY

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. We pay our respects to all of
Melbourne's First Peoples, to their ancestors
and Elders, and to our shared future.



We are thrilled to welcome Virginia Gay back to MTC and to premiere her adaptation of this classic text. This fresh take and 21st century update on *Cyrano de Bergerac* is guaranteed to fill you with joy, hope and love.

Joining Virginia on stage is a wonderful ensemble – Holly Austin, Robin Goldsworthy, Milo Hartill, Claude Jabbour and Tuuli Narkle – all led by director and former MTC Associate Artistic Director Sarah Goodes. Backed by a cracking creative team, we're willing to bet that *Cyrano* will be one of the most uplifting nights you have in the theatre this year.

Coming hot on the heels of our *Cyrano* season are two other brand new Australian works. *Sunday* and *Jacky* will take to the stage in September and October, and are not to be missed. The former depicts an imagining of the life of Sunday Reed – the founder of the Heide Museum of Modern Art – and the latter marks the mainstage debut of the astonishingly talented writer Declan Furber Gillick.

New writing and Australian stories are central to MTC's mission and to the future of Australian theatre. From *Berlin* to *Cyrano* and the upcoming premieres of *Sunday* and *Jacky*, our 2021 season comprises a suite of Australian plays that shine a light on the variety and extraordinary talent of our country's artists.

There's never been a more important time to support and invest in Australian work and we are so pleased to share these terrific new theatre productions with you.

Enjoy the show.



Brett Sheehy AO
Artistic Director & CEO



Virginia Lovett
Executive Director & Co-CEO

MTC is a department of the University of Melbourne.



MTC is assisted by the Australian 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

CYRANO

By Virginia Gay

After Edmond Rostand

Directed by Sarah Goodes

2 August–4 September 2021

Southbank Theatre, The Sumner

ABOUT THE PLAY

Cyrano is the most interesting person in any room – a wordsmith, a charmer, a ruthless fighter. She works twice as hard and runs twice as fast as any of the pretty boys, because she's deeply ashamed of something about herself. She's fallen hard for Roxanne, the brilliant, beautiful new girl in town with a penchant for poetry and a way with words. Just like Cyrano. But Roxanne's only got eyes for Yan: hot, manly Yan; all-brawn-and-no brains Yan, who's dumbstruck around Roxanne – probably shy, right? Until suddenly he starts saying the most amazing things. But it's not Yan writing these perfect love scenes, it's Cyrano ...

CAST

3 Holly Austin

Cyrano Virginia Gay

2 Robin Goldsworthy

1 Milo Hartill

Yan Claude Jabbour

Roxanne Tuuli Narkle

CREATIVE TEAM

Director Sarah Goodes

Musical Director & Additional

Composition Xani Kolac

Set Concept & Design

Elizabeth Gadsby

Costume Designer & Set Design

Realisation Jo Briscoe

Lighting Designer Paul Jackson

Sound Designer Kelly Ryall

Assistant Director George Lazaris

Assistant Lighting Designer

Amelia Baker

Intimacy Coordinator Amy Cater

Roller Skate Choreographer

Belle Hadiwidjaja

Voice & Dialect Coach Amy Hume

Stage Manager

Whitney McNamara

Assistant Stage Manager

Zsuzsa Gaynor Mihaly

Production Photography

Jeff Busby

Rehearsal Photography

Charlie Kinross

This production contains coarse language, sexual references and mature themes.

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

The depiction of Wagyl in Roxanne's tattoo has been created for this production by Seantelle Walsh of Kardy Kreations.

Script development of *Cyrano* by Virginia Gay (after Edmond Rostand) has been assisted by the Australian Government through the Australia Council for the Arts, Sydney Festival and the NSW Government through Create NSW, and the City of Melbourne COVID-19 Arts Grants.

Production Partner

THE LANGHAM
MELBOURNE

Media Partner



Restart Investment to Sustain and Expand (RISE)
Fund – an Australian Government initiative



Australian Government
RISE Fund

Having an open mind
is a *revolutionary act*.



THE  AGE
minds *wide open*

A NOSE BY ANY OTHER NAME



Virginia Gay

While locked down last year, actor Virginia Gay wrote the human connection she was yearning for in an adaptation of *Cyrano de Bergerac* that transforms the title role into a psychological exploration of self-doubt, internalised hate and queer bodies. And, desperate for a happy ending in real life, she wrote one into the play while also filling it with music and laughter and a powerful sense of connection and community – between the actors and the audience.

The script is a very self-aware celebration of live theatre, and live audiences, that taps into something deep that people have been missing. It's a powerful reaction to 2020, from a creative point of view.

I love that that's how it reads for you because that's exactly what it felt like to me. I pitched it to [director] Sarah Goodes just before the apocalypse started. And during those first couple of weeks, as the whole world was changing, we continued talking about it and I could see how even more resonant it was becoming.

Can you elaborate?

I was in Los Angeles for the first six months of the apocalypse, and Melbourne was doing its very intensive lockdown. In both places you had to keep yourself isolated as much as possible. I'd also just had my heart broken by a woman in America so I was existing in this extraordinary suspended state of hyper-longing: I had a broken heart and to connect

with people during that time seemed so important and yet it was also the thing that was most rife with danger.

As I was writing *Cyrano*, I realised that this is the embodiment of what Cyrano says: 'connecting with me will somehow destroy you; there's something rancid about me, so you can't touch me. But I want, I need to connect. I also want you to be happy. How can I facilitate this but not corrode you with my love.'

'When there's no nose, what you see so transparently is someone who has decided that they are unworthy of love. You see their self-doubt, and their self-hate.'



Musical Director Xani Kolac with Holly Austin
and Claude Jabbour

As I got months into having not touched another living human being, a sentence came to me. This sentence, which I had up on my wall, was: *how do you reach for something that you know you cannot touch?* That sense of suspension is what the entirety of 2020 felt like; that's what lockdown felt like, that's what the relationship between Cyrano and Roxanne felt like. So I talked a lot with Sarah about how we evoke that feeling of hyper-longing and the recognition that connection is the most important thing but, for a series of reasons, cannot be acted upon.

You mentioned that you pitched the play just before the pandemic began, so it wasn't the initial inspiration. Can you elaborate on what was?

Number one is that I saw James McAvoy's *Cyrano*. It was the last piece of theatre that I saw in England before the apocalypse started. He did it without a nose – and we're also doing it without a nose – and when there's no nose, what you see so transparently is someone who has decided that they are unworthy of love. You see their self-doubt, and their self-hate.

So I got about a scene and a half in and I realised I had to play this role. This is a story that is so familiar to my teenage self, to my early 20s, when I thought I was saving people from the horror. But I also remember thinking that this is the story of a queer body; this is the story of a body that at some point has been made to feel and think 'there's something about me that is not good enough for you.' It's that idea of there being something about these bodies that somebody has told us won't satisfy you, and we've internalised that language.



It's a play that has a strong tradition of adaptation and modernisation. Where does your version fit?

One of the things that I'm really interested in – and I think it's a really interesting question within mainstage theatre companies particularly – is why we keep telling the old stories. And what responsibility do we have, if we are going to tell the old stories? We tell them because they're classics and because their sense of familiarity is calming. And I think that following such a time of chaos, that feeling of familiarity is even more comforting. But they're also a product of a different time, with different social mores. And if you keep telling the old stories unexamined then you're not helping to advance our cause.

The stories that we tell have enormous importance. My responsibility as a writer is to do what I call 'how you hide

your vegetables’. It’s about how you try to change the world but through a corker of an evening so people don’t feel lectured, so that they feel like the change is blossoming out from within rather than being fed to them, and so that they go home thinking ‘that was such an indulgent and lovely and ridiculous dinner’ and then a couple of days later they go ‘wait a minute, there was zucchini in that!’ I don’t think entertainment and fighting for something more are mutually exclusive; if you can do them both at once, then that is the sweet spot.

Anyway as I got out of interval of the McAvoy production, all I could think was that this was the perfect role for me. This asks everything of me that I can deliver as a performer. But it ends with terrible war and everybody dying. Roxanne, in various productions, either becomes a nun or a whore. And of course Cyrano dies moments after professing his love, confirming that assumption that ‘this love is not for you.’

I left afterwards and called Sarah and said: ‘I don’t know how we can do this play, because it contributes to the “kill your gays” trope and I don’t ever want to be a part of a narrative that says a queer love is impossible, or that queer bodies are expendable or sacrificial as standard, unexamined narrative tropes.’ And she said, with such casualness, ‘well it’s out of copyright. You should write your own.’ Just like that.

It’s not your first time behind the keyboard. Do you see writing continuing to be part of your creative future?

I have had such joy writing this. I’m very early in my writing career, but I think it’s the first time that I have written for my own pleasure. I remember the feeling of giving a draft to



Director Sarah Goodes

actors and then seeing them do their alchemy and being able to sit back and go: that's incredible! Could I do more of that?

It made me love actors in the most extraordinary way because they took this half-shapen thing and made it magic, and broke my heart right there in a rehearsal room, and sometimes even through the horror medium of Zoom. So it's made me completely fall in love with actors again, and I'm sure that once I get back on stage I'll be like: I'm never leaving it. But yeah, I want to write a lot more. I love that idea of making something and then giving it to someone else and seeing the magic that they do with it. I think it's extraordinary.



This is an excerpt.
Read the full interview at
mtc.com.au



Tuuli Narkle, Virginia Gay, Holly Austin,
Milo Hartill and Robin Goldsworthy.



Claude Jabbour



Milo Hartill, Holly Austin
and Robin Goldsworthy



Holly Austin, Tuuli Narkle, Virginia Gay,
Robin Goldsworthy, Milo Hartill and Claude Jabbour



Musical Director Xani Kolac



'The stories that we tell have enormous importance ... I don't think entertainment and fighting for something more are mutually exclusive; if you can do them both at once, then that is the sweet spot.'

Holly Austin, Robin Goldsworthy
and Milo Hartill



It must be wonderful
to wake up in the
morning and
smell the coffee.

In Brazil.



PROUD SUPPORTER OF MTC

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CAST & CREATIVE TEAM



HOLLY AUSTIN — 3

A NIDA graduate, *Cyrano* is Holly's debut with Melbourne Theatre Company. Holly's other theatre credits include *Popular Mechanicals* (State Theatre Company of South Australia); *Hamlet* (Sydney Theatre Company); and *Parramatta Girls* (Riverside Theatre). Holly has created numerous theatre projects with her company Cubbyhouse Co., including *Ruby's Wish* (Sydney Opera House, Arts Centre Melbourne, Belvoir) and *Giant Adventure* (Dream Big Festival Adelaide, Brisbane Festival, Melbourne Comedy Festival). Her screen credits include *Miss Fisher and the Crypt of Tears*, *The Black Balloon*, *Candy*, *House Husbands* and *How to Stay Married*. She was a writer and performer for Foxtel's *Open Slather* and co-creator of ABC Freshblood series *Ultimate Fanj*. Her television series *Butch*, co-created with Zoe McDonald, is currently in development with the support of Screen Australia. Holly has been awarded The Mike Walsh Fellowship, The Ian Potter Cultural Grant, The Joan & Betty Rayner Fellowship and co-awarded The Philip Parsons Fellowship for Emerging Playwrights.



VIRGINIA GAY — CYRANO

Virginia Gay is a WAAPA graduate. Her theatre credits include *Vivid White*, *Minnie & Liraz*, *The Beast*, *On the Production of Monsters* and *Gaybies* (Melbourne Theatre Company); *Calamity Jane* (One Eyed Man Productions); *The Wharf Revue* (Sydney Theatre Company); *Cautionary Tales for Children* (Arena); *High Society* (Hayes Theatre); *Mame* (Neglected Musicals); *The Producers*, *Jerry's Girls* (The Production Company); *La Clique* (Famous Spiegeltent – Leicester Square). In addition to writing *Cyrano* she also wrote *The Boomkak Panto*, which will premiere in December at Belvoir. Her film credits include Mirrah Foulkes' *Judy & Punch* (Sundance), and the short film *Paper Cut* (Tropfest 2018), which she wrote and directed. Her television credits include series regular on *All Saints* and *Winners & Losers* (Channel 7); team captain on *CRAM!* (10); *ABC Book Club* (ABC); *Good News Week* (10); *In Gordon St Tonight* (ABC). Virginia won a Sydney Theatre Award for her role in *Calamity Jane*.



ROBIN GOLDSWORTHY — 2

Robin Goldsworthy's theatre credits include Steve Martin's *The Underpants* (Sugary Rum Productions); Travis Cotton's *80 Minutes No Interval*, Louis Nowra's *This Much Is True* and *Look Back in Anger* (Red Line Productions); *Hamlet* (Bell Shakespeare); *Loot* and *Our Town* (Sydney Theatre Company); *The Web* (Black Swan State Theatre Company); *Twelfth Night* and *All's Well That Ends Well* (Sport For Jove); *All My Sons* (Darlinghurst Theatre); *Killer Joe* (B Sharp); *Capture the Flag* (the Tamarama Rock Surfers); *Lord of the Flies*, *Who Smokes Kool?*, *The Grey House* and *Balm in Gilead* (the Group Theatre); *This is Our Youth* and *Uncle Vanya* (The Street Theatre); and *All My Sleep and Waking*, *A Streetcar Named Datsun 120Y* and *Shopping and Fucking* (For Elbow Theatre). Robin's television credits include *The Other Guy*, *No Activity*, *The Letdown*, *Wednesday Night Fever*, *Paper Giants: The Birth of Cleo*, *Double Take*, *All Saints*, *CNNNN*. Film credits include *Pimped*, *Sleeping Beauty*, *West*, *The Saviour* (short).



MILO HARTILL — 1

Milo Hartill is very excited to be having her main-stage debut with Melbourne Theatre Company (MTC) in *Cyrano* as 1. Milo is currently in her final year of her Bachelor of Fine Arts in Music Theatre at the Victorian College of the Arts (VCA), and previously completed her Diploma of Musical Theatre at WAAPA in 2018. Recently, Milo has appeared in *The People Cabaret's Variety Spectacular* and *Sunday Sessions* as a part of Midsumma Festival at the Malthouse Theatre's Outdoor Stage. Milo had her independent theatre debut this year in *Guerilla Sabbath*, as a part of Midsumma, at La Mama Theatre (dir. George Lazaris). In 2020 Milo was a finalist in the inaugural AOC Initiative, set up and organised by Tarik Frimpong. This year she was awarded the Lionel Gell Foundation Scholarship for Music Theatre at VCA. Later this year, Milo will play Charity in VCA's *Sweet Charity* (dir. Jayde Kirchert).



CLAUDE JABBOUR — YAN

Claude Jabbour is an Australian actor of Lebanese background. On stage, Claude recently played the character of Ralph in *The Motherf**ker with the Hat* for Melbourne Actors Lab theatre. A talented comedic actor and writer, Claude's impressions and original sketches have garnered a strong online following and been featured on *The Juice Media* and *The B-League* with Sam Mac and Jules. Claude's TV credits include the ensemble cast for Stan Original series *Eden* and the role of Farid in the ABC/Netflix miniseries *Stateless*, directed by Emma Freeman and Jocelyn Moorhouse, and starring Cate Blanchett, Yvonne Strahovski and Jai Courtney. He also featured in children's comedy *The Unlisted* for ABC/Netflix, and played Tariq Al Amir in Lingo Picture's *On the Ropes*, directed by Shannon Murphy for SBS/Sony Crackle. Claude's other screen credits include roles in *Fat Tony & Co* for Nine Network and *The Warriors* for ABC, as well as feature films *No Two Snowflakes* and *Measure For Measure*, directed by Paul Ireland and starring Hugo Weaving.



TUULI NARKLE — ROXANNE

Tuuli Narkle was born and raised in rural Western Australia and is of Aboriginal and Finnish descent. Graduating from NIDA in 2018, *Cyrano* marks Tuuli's debut with Melbourne Theatre Company. Her previous productions include *Sunshine Super Girl* (Performing Lines/Festival of Sydney); *Crumbs* (ARTPlay); *Black is the New White* (Sydney Theatre Company); *Winyanboga Yuringa* (Belvoir); and *Stolen* (Illbijeri Theatre). Tuuli has recently completed filming the comedy series *All My Friends Are Racist* for ABC iview.



SARAH GOODES — DIRECTOR

Sarah Goodes is a Helpmann Award-winning theatre director recognised for bringing over 14 new Australian works to the mainstage. For Melbourne Theatre Company, Sarah's work includes *Home*, *I'm Darling*, *Così*, *Golden Shield*, *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 Fitzroy 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.



XANI KOLAC — MUSICAL DIRECTOR & ADDITIONAL COMPOSITION

Xani Kolac is a Melbourne-based violinist, vocalist, songwriter and composer. She has performed with Tim Rogers in *What Rhymes with Cars & Girls* (Melbourne Theatre Company), as well as in *Woyzeck* (Malthouse

Theatre) and *Last Night When I Was Young* (Arts Centre Melbourne). Xani regularly performs with Clare Bowditch; she uses live looping and electronic effects under the name XANI; and she is the co-artistic director of Melbourne Amplified Strings. Xani made her musical director debut for *Xenides* (Black Swan State Theatre Company), for which she was also composer and performer; she was also music director and performer while arranging for a 14-piece all-female band for *Stand by Your Woman* (Arts Centre Melbourne) in 2017 and 2018. Recently, Xani was the violinist for the Melbourne and Brisbane seasons of *Come From Away* (Comedy Theatre, Lyric Theatre).



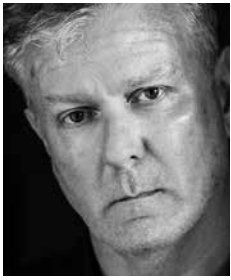
ELIZABETH GADSBY — SET CONCEPT & DESIGN

Elizabeth Gadsby's previous work with Melbourne Theatre Company includes her design for the Helpmann Award-winning *The Children*. Elizabeth works alongside Sarah Goodes, continuing their extensive collaboration. Resident designer at Sydney Theatre Company for four years, Elizabeth has designed multiple shows for them, including *Seven Stages of Grieving*, *Lord of the Flies*, *Blackie Blackie Brown* and *A Cheery Soul*. Her other design credits include *La Passion de Simone* and *An Index of Metals* (Sydney Chamber Opera); *Firebird* (Louisville Ballet); *Cinderella* (Belvoir); and *poem for a dried up river* (Sydney Festival). Elizabeth holds a Bachelor of Fine Arts (Painting) from the National Art School and a Bachelor of Dramatic Arts (Design) from NIDA. She is a recent artist in residence with the Sydney Observatory, a past resident of the Sydney City Council and has been the recipient of multiple development and production grants from the Australia Council and Create NSW.



JO BRISCOE — COSTUME DESIGNER & SET DESIGN REALISATION

Jo Briscoe's Australian theatre credits as a set and costume designer include *Madagascar* (Melbourne Theatre Company); *La Traviata* (Oz Opera); *Reunion/A Kind of Alaska* (costume) and *Ruby Moon* (Sydney Theatre Company); *The Pillowman* (costume), *The Pianist*, *Italian-American Reconciliation*, *Elling* and *Greek Tragedy* (Belvoir and B Sharp); *Mr Bailey's Minder*, *Nailed*, *October* and *Strange Attractor* (Griffin); *Citizenship*, *Stories in the Dark* (Australian Theatre for Young People); *Vertigo and the Virginia* (Tamarama Rock Surfers), *The Memory of Water*, *Noir* (Darlinghurst); *Flotsam and Jetsam* (set) and *The Red Shoes* (Jigsaw); *La Vera Costanza* (Sydney Conservatorium) and costume design for *On the Case* (Legs on the Wall). Her screen production design credits include *Oddlands*, *Elders*, *Mustangs FC* (season 1), *Please Like Me* (season 3), *The Family Law* (season 2), *Upper Middle Bogan*, *Nowhere Boys* (season 1), *Woodley*, *Little Lunch* and *The Katering Show* (season 2), winner APDG Award for Best Production Design on a Television Production.



PAUL JACKSON — LIGHTING DESIGNER

Paul Jackson's lighting designs with Melbourne Theatre Company include *The Truth*, *Home*, *I'm Darling*, *Arbus and West*, *The Children*, *Gloria*, *Hay Fever*, *Di and Viv and Rose*, *Three Little Words*, *Endgame*, *Miss Julie*, *Dead Man's Cell Phone*, *Double Indemnity*, *The Ghost Writer*, *Ghosts*, *Dinner*, *Frozen*, *The Speechmaker*, *Enlightenment*, *Madagascar* and *Private Lives*; and for Sydney Theatre Company include *The Beauty Queen of Leenane*, *No Pay? No Way!*, *Mary Stuart*, *True West* and *The Mysteries*. He has also designed for The Australian Ballet, Royal New Zealand Ballet, Berlin Staatsballett, West Australian Ballet, Victorian Opera, West Australian Opera, Bell Shakespeare, Malthouse Theatre, Belvoir, Queensland Theatre, Circa and Chamber Made Opera. He has lectured in design at the University of Melbourne, RMIT University and Victorian College of the Arts. Paul has won a Helpmann Award, seven Green Room Awards, two Sydney Theatre Awards, three APDG awards and a Critics' Award for Theatre in Scotland. Paul was Artistic Associate at Malthouse Theatre from 2007–2013. In 2017, he received an Australia Council of the Arts Fellowship.



KELLY RYALL — SOUND DESIGNER

Kelly Ryall is an award-winning composer, musician and sound designer for stage and screen. Stage highlights include *Berlin*, *A View from the Bridge*, *Working with Children*, *Di and Viv and Rose*, *Hay Fever*, *Three Little Words*, *Double Indemnity*, *Rupert*, *The Crucible* (Melbourne Theatre Company); *Triple X*, *Boys Will Be Boys*, *The Trial* (with Malthouse Theatre) (Sydney Theatre Company); *Hedda*, *Scenes from a Marriage* (Queensland Theatre); *Romeo and Juliet*, *As You Like It*, *Tartuffe*, *Macbeth*, *Julius Caesar* (Bell Shakespeare); *Edward II*, *The Shadow King* (Malthouse); *The House on the Lake*, *Emerald City*, *The Boys*, *The Floating World*, *Dreams in White* (Griffin Theatre Company); *Title and Deed*, *Nora*, *Hedda Gabler* (Belvoir); *Pomona* (Red Stitch), *Animal* (Theatre Works); *The Bacchae* (Fraught Outfit). For dance, Kelly has composed music for renowned choreographers such as Kyle Page, Danielle Micich, Daniel Riley, Lucy Guerin, Nicola Gunn, Sandra Parker, Paula Ley and KAGE. Kelly is winner of four Green Room Awards and a Melbourne International Arts Festival Award.



GEORGE LAZARIS — ASSISTANT DIRECTOR

George Lazaris (he/they) is a Melbourne-based theatre director with a strong interest in the development of new queer writing. Directing credits include *Guerilla Sabbath* (La Mama); *Seven Jewish Children*, *Genesis* (Victorian College of the Arts); *Hamlet* (Casula Powerhouse Arts Centre); *Wellness* (Butterfly Club); *Transgression* (Meat Market); *Misery Loves Cabaret* (Bondi Feast); *Spring Awakening*, *An Oak Tree* (UNSW) and new opera *Somewhere Between the Sky and Sea* (Sydney Conservatorium). George worked as co-curator/artist as part of Let's Take Over 2019 (Northcote Town Hall), directed and developed a showing of new musical *Girls are Hot* (Gasworks), and assistant directed *Earthquakes in London* (VCA) and *Hotel Radio* (UNSW CPL). George worked on the stage management teams of musicals *Cry-Baby* and *Big Fish* (Hayes Theatre Co.) and will soon be graduating from the Masters of Directing for Performance at VCA. *Cyrano* is George's debut with Melbourne Theatre Company.



AMELIA BAKER — ASSISTANT LIGHTING DESIGNER

Amelia Baker is an emerging lighting designer based in Boolroo on Whadjuk Boodjar, who graduated with a Bachelor of Performing Arts (Production and Design) from the Western Australian Academy of Performing Arts in 2018. Her credits span a variety of forms including theatre, musical theatre, classic and contemporary dance, opera and devised performance. Her most recent designs include *FIRE* (Kalyakoorl Collective), *BITE ME* (The Blue Room Theatre Summer Nights) and *Do I Look Like I Care* (Bear Hands Co.). Amelia has also been a part of a number of shows across Australia including *Shrek the Musical* (Gordon Frost Organisation), *Slaughterhouse* (Belvoir 25A) and *A Little Night Music* (Victorian Opera), as well as touring with *Djuki Mala* (Bond Creatives 2019 & 2020) and *CHESS the Musical* (StoreyBoard Entertainment 2021). Amelia is thrilled to be a part of Melbourne Theatre Company's Women in Theatre Technical Stream for 2021.

MELBOURNE THEATRE COMPANY

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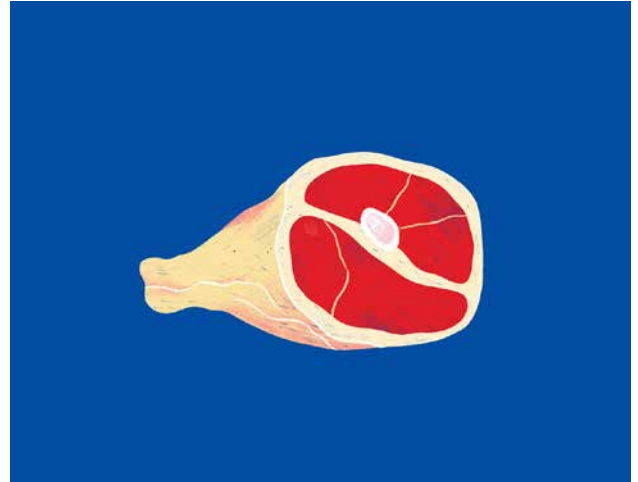
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