



Shakespeare's  
**As You  
Like It**

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.



How wonderful it is to be back on stage – and with such a spectacular show as well.

*As You Like It* is one of our most hotly anticipated productions and is now three years in the making. This joyful Shakespeare comedy is directed by Simon Phillips, featuring music by Kate Miller-Heidke and Keir Nuttall, and performed by a cast of brilliant actors and musicians. It is the uplifting night of entertainment we all deserve after lockdown.

It is also an incredible showcase of the technical artistry at MTC, featuring stunning sets and costumes built by our team of specialised artisans right here in Southbank at MTC headquarters.

To see MTC back in action is a very special milestone – for our artists, our Company and our city – and we want to thank you for being in the audience today. Your support has always

played a vital role in the Company's success and never more so than in the past two years.

As we welcome audiences back to Southbank Theatre once again, you'll continue to see important health and safety measures in place to ensure that everyone feels confident and has an enjoyable time during their visit. These measures, including our new vaccination policy, are an essential part of reopening safely and staying open.

*As You Like It* may close out the year but Season 2022 is fast approaching and there's plenty to look forward to. Not only is there a raft of fantastic theatre to fill our calendars but 2022 also brings a new era with the beginning of Anne-Louise Sarks's tenure as MTC Artistic Director. The future is bright at MTC.

See you at the theatre.



**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.



COVID-19 Arts Sustainability Fund – an Australian Government initiative



**Australian Government**  
Sustainability Fund

Melbourne Theatre Company presents

Shakespeare's  
**As You  
Like It**  
DIRECTED BY  
Simon Phillips



**13 November—18 December 2021**

Southbank Theatre, The Sumner

## **ABOUT THE PLAY**

Warm-hearted and romantic, *As You Like It* follows the irrepressible Rosalind, who is banished from court with her cousin Celia. But before they can escape into exile, Rosalind catches the eye of love-struck Orlando. What ensues is a riotous tangle of matched and mismatched lovers, mistaken identities, melodic songs and laughs aplenty. Will love conquer all, or is it merely a madness?



# CAST

**Phebe / As cast** Natalie Abbott

**Silvius / Band / As cast** Laurence Boxhall

**Celia** Georgia Flood

**Touchstone** Daniel Frederiksen

**Jaques de Boys / Band / As cast** Jack Green

**Audrey / Band / As cast** Xani Kolac

**Orlando** James Mackay

**Adam / Corin / Band** Richard Piper

**Oliver / Amiens** Chris Ryan

**Charles the Wrestler / William / Band / As cast** Richard Sergeant

**Jaques / Le Beau** Tim Walter

**Rosalind** Christie Whelan Browne

**Duke Frederick / Duke Senior / Band / As cast** Shivantha Wijesinha

Richard Sergeant, Tim Walter, Shivantha Wijesinha and Xani Kolac



# CREATIVE TEAM

**Director** Simon Phillips

**Set & Costume Designer** Alicia Clements

**Lighting Designer** Nick Schlieper

**Composers** Kate Miller-Heidke and Keir Nuttall

**Musical Director & Additional Composition** Ian McDonald

**Associate Costume Designer** John Van Gastel

**Associate Lighting Designer** Tom Willis

**Assistant Director** Tim Paige

**Intimacy Coordinator** Amy Cater

**Fight Choreographer** Lyndall Grant

**Choreographer** Andrew Hallsworth

**Stage Manager** Christine Bennett

**Deputy Stage Manager** Lisette Drew

**Assistant Stage Manager** Meg Richardson

**Production Photography** Jeff Busby

**Rehearsal Photography** Charlie Kinross

**This production contains choreographed violence.**

The running time for this production is approximately 2 hours and 30 minutes, including a 20-minute interval.

Production Partner



Media Partners





Having an open mind

is a *revolutionary act.*



THE  AGE  
minds *wide open*



# ESCAPE FROM THE CITY



Georgia Flood and  
Christie Whelan Browne

David McInnis, Associate Professor of Shakespeare and Early Modern Drama at the University of Melbourne, explores the transformative potential of the Forest of Arden.

Get out of town. Put politics behind you. Flee society, find fresh air. Escape from all the rules and regulations and make time for yourself. Sounds tempting, right?

Escape from the city to the Forest of Arden provides the impetus for social change in William Shakespeare's *As You Like It* (c.1600). Wilful, self-determining isolation offers the opportunity to reimagine society and the way people interact. A pause. A reset. A chance to do things differently.

Such is the promise of the pastoral world of the play. Since Theocritus in Ancient Greece and Virgil in Ancient Rome, a rendering of the golden age in the guise of a carefree rural existence was common in the pastoral (a genre of poetry named after the Latin for 'shepherd'). It facilitates reassessment of priorities. In the pastoral imagination, pleasure (or *otium*) is the norm; the word for work (*negotium*) was derived through negation of pleasure. Pastoral poetry is structured around this binary; it values the contemplative life rather than the active life. (Somewhere along the way, our priorities changed; now we relegate pleasure to the two days tellingly referred to as the 'weekend', and the five-day week – work – is the norm).



Pastoral settings seem dreamlike, but they were always imagined in response to the political world they eschewed. But Arden isn't fantasy, it's transformative. The forest world of *As You Like It* serves a very different purpose to the forest in *A Midsummer Night's Dream* (1595), Shakespeare's other 'forest comedy' of the 1590s. In *Dream* (as Albert Cirillo has observed) 'the woods are a place of confusion and madness, the world of the "dream", whereas in *As You Like It*, the Forest of Arden, though a temporary refuge, is the place where sanity is restored, where the possibility of order exists'.

There is a temporary upheaval of social roles in Arden, similar to those in the topsy-turvy world of the later play, *Twelfth Night* (1601). Duke Senior and his exiled courtiers establish themselves in the forest like Robin Hood and his men, creating their own uncanny version of their old world order. Orlando, impoverished by his older brother Oliver at

Jack Green, Shivantha Wijesinha, Tim Walter and Laurence Boxhall





A man with dark hair, wearing a tan crew-neck sweater and blue jeans, stands in a dark, industrial-looking environment. He is looking off to the side with a serious expression. The background features vertical light strips that create a rhythmic pattern of light and shadow. The overall mood is contemplative and somewhat somber.

*'As we grapple  
with an extended  
period of isolation  
and withdrawal  
from society  
ourselves, the  
allure of the  
Forest of Arden,  
with its  
transformative  
potential, has  
never been  
greater.'*

their father's death, resorts to any means (including a wrestling match) to make his way in the world, before being forced to flee to the forest where he will finally turn his life around. Rosalind too is banished, with Celia, and roams the forest disguised as a boy, buying a cottage and playing at living a rustic life. But unlike in *Twelfth Night*, where the temporary exploration of alternative social roles is merely tolerated, in *As You Like It* resolution is achieved because of this green-world reimagining, not despite it.

Through the forest setting, Shakespeare's characters explore the tension between innocence and experience, simplicity and complexity, nature and civilisation, and (of course) country and city. Environment is linked to political and social unrest. When asked by the old shepherd Corin how he likes the shepherd's life, the court fool Touchstone proclaims that:

*'[I]n respect of itself, it is a good life; but in respect that it is a shepherd's life, it is naught. In respect that it is solitary, I like it very well; but in respect that it is private, it is a very vile life ...'*

The play asks: how tenable is it to seek sanctuary in the wilderness and abandon all cares? Is it possible to remain in tune with the natural world amidst the chaos and demands of city life? How do we strike a balance, and bring about real change in our lives rather than succumbing to escapism and denial?

The forest is a space adjacent to (but inextricably linked to) everyday life for the courtiers. It is a space for role-playing,



for imagining new possibilities: a ‘wide and universal theatre’, in Duke Senior’s words. As Jaques declares, in one of the most famous speeches in all Shakespeare:

*‘All the world’s a stage,  
And all the men and women merely players.  
They have their exits and their entrances,  
And one man in his time plays many parts ...’*

Everyone is performing a role. Rosalind, one of Shakespeare’s most famous cross-dressed characters, spends much of her time there as ‘Ganymede’, but unlike Viola in *Twelfth Night* (who, through her disguise, gains insights into how a gentleman can be made rather than born), Rosalind’s role-playing is instrumental in effecting the changes of heart



necessary for the play's resolution in multiple marriages. Appropriately for pastoral, the threat posed by the usurping Duke Frederick – who instigated the play's action through his banishment of Duke Senior, and Rosalind, and displeasure with Orlando – is finally attenuated through the contemplative life engendered by the forest: he is persuaded by a hermit to 'put on a religious life', and is joined in this endeavour by the melancholic Jaques.

Love and social relations are at the heart of pastoral conventions. Shakespeare's *As You Like It* is a deceptively simple play in many ways, but the apparent simplicity of the bucolic landscape belies a deeper engagement with politics. As we grapple with an extended period of isolation and withdrawal from society ourselves, the allure of the Forest of Arden, with its transformative potential, has never been greater. Can we, like Shakespeare's exiles, imagine society anew from the unique vantage point we currently inhabit, seemingly outside of time and place?



Explore interviews with  
the cast and creatives  
at [mtc.com.au](https://mtc.com.au)



Chris Ryan and James Mackay

*'Blow, blow,  
thou winter wind.  
Thou art not so unkind  
As man's ingratitude ...'*

— AMIENS, Act 2, Scene 7



(above left) Director Simon Phillips; (above right) Richard Sergeant;  
(below) Laurence Boxhall and Richard Piper







(above) Christie Whelan Browne  
and Georgia Flood  
(left) Chris Ryan



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# CAST & CREATIVE TEAM



## **NATALIE ABBOTT — PHEBE / AS CAST**

Natalie Abbott is an actor and singer whose theatre credits include *Muriel's Wedding the Musical* (Global Creatures); *Bare: The Musical* (Supply Evolution); *The Best Little Whorehouse in Texas* and *Kiss Me Kate* (Squabbalagic); and *Witches of Eastwick* (Australian Institute of Music).

Her television credits include *Lost and Found*, *The Moth Effect* and *Aftertaste*. Natalie has a Bachelor of Music degree in Musical Theatre from the Australian Institute of Music. She was nominated for both the Green Room and Helpmann Awards for her performance as Muriel Heslop in *Muriel's Wedding the Musical*.



## **LAURENCE BOXHALL — SILVIUS / BAND / AS CAST**

A NIDA graduate, Laurence Boxhall made his professional stage debut in the MTC/STC co-production of *Jumpy*. Other MTC credits include Sam in *Shakespeare in Love*, and audio-drama *The Turn of the Screw* directed by Sarah Goodes. Other stage credits include Lysander in

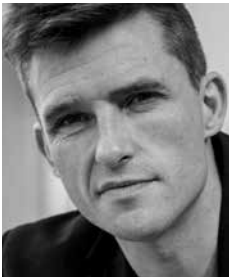
The Australian Shakespeare Company's *A Midsummer Night's Dream* and Chadwick Meade in *Punk Rock* for Patalog Theatre. NIDA performances include *The Caucasian Chalk Circle*, *The Changeling*, *Carking It* and Vladimir in *Waiting for Godot*. Laurence's screen credits include *The Worst Year of My Life... Again*, *Deadline Gallipoli*, *The Spirit of the Game*, Gen-Z captain in *Talkin' 'Bout Your Generation*, Daniel in ABC's *Ronny Chieng: International Student*, Dave in the award-winning web series *Dave and Theo*, and Arnold in the award-winning short film *Love, and Other Mental Disorders*. Named as one of the Best New Voices in 2020 by The UK's Publishers Association, Laurence is also an Earphone Award winning voice over artist.





### GEORGIA FLOOD — CELIA

Georgia Flood's professional stage debut was in MTC's *Blackbird*, going on to perform in MTC's *Don Parties On*, and STC's *Arcadia*. She has trained in Paris at L'École Internationale de Théâtre Jacques Lecoq, and various intensive masterclasses under the US and UK's most reputable instructors. Georgia's upcoming film credits include *Blacklight*, opposite Liam Neeson, and the lead role of Annie Blake in *The Dog Days of Christmas*. In her US breakout performance, Georgia played the lead role of Amanda in the TV series *American Princess*. Previous television credits include the lead in ABC's *Anzac Girls* and main cast roles in *Wentworth*, *Home & Away*, *Tangle*, *House Husbands* and *Here Come the Habibs*. Guest roles include *Olivia Newton-John: Hopelessly Devoted to You*, *True Story with Hamish & Andy* and *Talkin' 'Bout Your Generation*. This mixed body of work has seen Georgia twice named runner-up for the Australians in Film Heath Ledger Scholarship.



### DANIEL FREDERIKSEN — TOUCHSTONE

Daniel Frederiksen studied at NIDA and is a founding member of Red Stitch Theatre Company. His theatre credits include *Shakespeare in Love*, *The Lady in the Van*, *Abigail's Party*, *Dead Man's Cell Phone*, *Rockabye*, *Don Juan in Soho*, *Cheech* or *The Chrysler Guys Are in Town* and *Measure for Measure* (Melbourne Theatre Company); *Matilda the Musical* (Royal Shakespeare Company); *The Good Person of Szechwan* (Malthouse); *Julius Caesar* (Bell Shakespeare). Daniel's television credits include *Upright*, *Miss Fisher's Murder Mysteries*, *Underbelly: Squizzy*, *Underground*, *Bastard Boys*, *Stingers* and *Blue Heelers*. His feature films include *The Dry*, *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*.



(above) Natalie Abbott  
and Laurence Boxhall

(below) Xani Kolac





### **JACK GREEN — JAQUES DE BOYS / BAND / AS CAST**

*As You Like It* marks Jack Green's first appearance on stage with Melbourne Theatre Company, and his first professional theatrical production. He is an alumnus of the MTC Ambassadors Program run by MTC Education, and the first Ambassador to make their way onto the stage of the Sumner. On screen, Jack has delivered performances in *Neighbours* (Fremantle Media); *Metro Sexual* (HumDrum Comedy); and *Emo The Musical* (Matthewswood Productions). Independently, he has devised and performed original musical pantomimes based on European fairytales *Rumpelstiltskin* and *Puss in Boots* (String Dog Productions) for children's audiences. Jack would like to thank Nick Tranter and each donor involved in the MTC Youth Ambassadors Giving Circle for their encouragement. He'd also like to thank composers Kate Miller-Heidke and Keir Nuttall for their music. It is Jack's great honour to bring the songs and story of *As You Like It* to life.



### **XANI KOLAC — AUDREY / BAND / AS CAST**

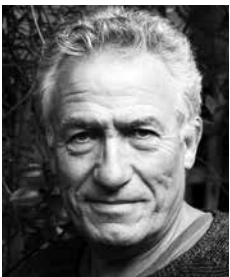
Xani Kolac is a Melbourne-based violinist, vocalist, songwriter and composer. She has performed with Tim Rogers in *What Rhymes with Cars and Girls* (Melbourne Theatre Company), as well as in *Woyzeck* (Malthouse Theatre) and *Last Night When I Was Young* (Arts Centre Melbourne). Xani regularly performs 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), and provided musical direction and additional composition for *Cyrano* (MTC).





### **JAMES MACKAY — ORLANDO**

James Mackay studied at WAAPA. His theatre credits include *Les Liaisons Dangereuses* (Sydney Theatre Company); *The History Boys* (Peach Theatre Company); *B Street* (Company B at Belvoir); *Julius Caesar* and *Three Sisters* (Cry Havoc). James made his feature film debut in Guillermo del Toro's *Don't Be Afraid of the Dark*. Other film credits include *The Dressmaker*, *Battle of the Sexes*, *Hacksaw Ridge*, *Pirates of the Caribbean: Dead Men Tell No Tales*, *Time Traveller*, *Inhuman Resources*, *Skin Deep*, *Being Venice* and the upcoming thriller *The Girl at the Window*. James most recently appeared on television as Steven Carrington in the Netflix reboot of *Dynasty*. Other TV credits include *Love Child*, *The Leftovers*, *The Tomorrow People*, *Micro Nation*, *The Straits*, *Panic at Rock Island* and *Rescue Special Ops*. James is a recipient of the Heath Ledger Scholarship (2013). This is his Melbourne Theatre Company debut.



### **RICHARD PIPER — ADAM / CORIN / BAND**

*As You Like It* is Richard Piper's 40th show for Melbourne Theatre Company. MTC credits include *Twelfth Night*, *Born Yesterday*, *Double Indemnity*, *Ghosts*, *Music*, *The Gift*, *Drowsy Chaperone*, *Rockabye*, *Entertaining Mr Sloane*, *The Give and Take*, *Dumb Show*, *The Daylight Atheist*, *Betrayal*, *Man the Balloon* and *Life After George*. Other theatre credits include *The Black Rider*, *'Tis Pity She's a Whore*, *Picasso at the Lapin Agile* (Malthouse Theatre); *The Secret River*, *Gross und Klein*, *Great Expectations*, *Moby Dick* (Sydney Theatre Company); *A Midsummer Night's Dream*, *The Wars of the Roses*, *Henry V*, *Henry IV* (Bell Shakespeare); *Moby Dick*, *Marat Sade*, *The Comedy of Errors*, *Restoration*, *A Midsummer Night's Dream*, *What the Butler Saw* (STCSA); *A Midsummer Night's Dream*, *Twelfth Night* and *Much Ado About Nothing* (Australian Shakespeare Company). Musical theatre: *Oklahoma!*, *King Kong*, *Billy Elliot*, *Come From Away*. Screen work includes: *Wentworth*, *Tangle*, *Underbelly*, *City Homicide*, *Satisfaction*, *Correlli*, *Pirates of the Caribbean* and the currently playing *Spreadsheet*.



### **CHRIS RYAN — OLIVER / AMIENS**

Chris Ryan previously worked with Melbourne Theatre Company in *Shakespeare in Love* and *The Hypocrite*.

His other credits include *Lazarus*, *A Gentleman's Guide to Love and Murder* (The Production Company); *Three Sisters*, *All My Sons*, *The Present* (Broadway); *Cyrano*, *Children of*

*the Sun*, *Gross und Klein*, *Baal*, *Concussion* (Sydney Theatre Company); *King Kong* (Global Creatures); *Thyestes*, *Measure for Measure*, *The Promise* (Belvoir); *Meow Meow's Little Mermaid*, *Little Match Girl*, *'Tis Pity She's a Whore*, *Elizabeth* (Malthouse Theatre); *The Call* (Griffin Theatre); *Hamlet* and *Othello* (Bell Shakespeare) and *Andre Tonight* (Melbourne Fringe Festival). Television credits include *Ms Fisher's Modern Murder Mysteries* and *Rake*. He also co-created and starred in the ABC podcast *CrossBread*, which was nominated for an ARIA Award and an AWGIE Award. Chris received a Helpmann Award nomination for Best Supporting Actor in a Musical for *King Kong*, Sydney Theatre Award nominations for *All My Sons* and *Othello* and Green Room nominations for *Thyestes*, *Platonov* and *Andre Tonight*. *Andre Tonight* also received the Melbourne Festival Discovery Award.



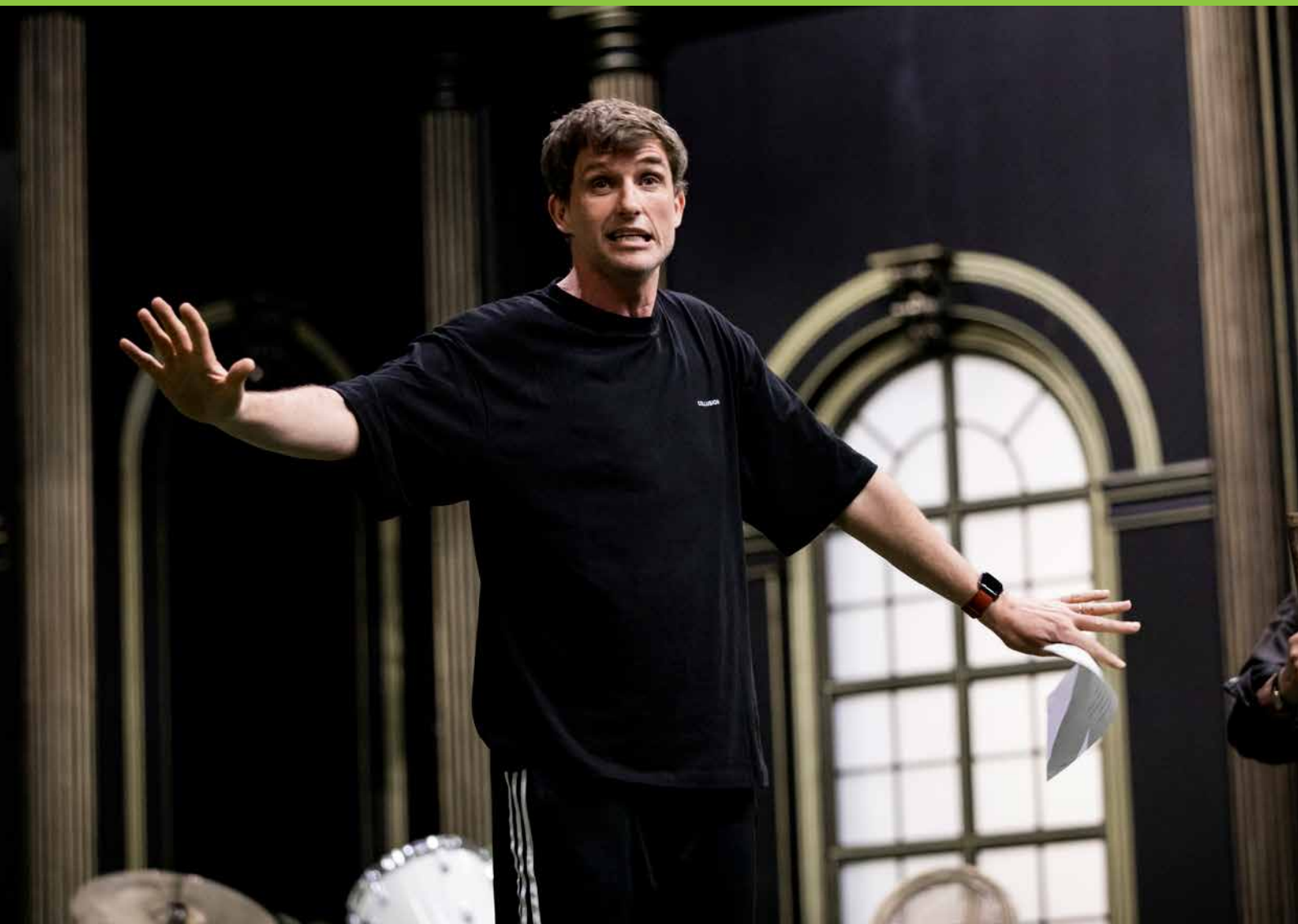
### **RICHARD SERGEANT — CHARLES THE WRESTLER / WILLIAM / BAND / AS CAST**

Richard John Sergeant is a Papua New Guinean musician, photographer and filmmaker. He will be making his first-ever theatre appearance for multiple roles in *As You Like It* for Melbourne Theatre Company in 2021. Richard directed

and acted in a number of short films, one of which, *Daddy*, won three awards at the Tagore International Film Festival. Having grown up in a musical family, Richard is a session drummer, guitarist and singer. His work has contributed to Christian music in Papua New Guinea and in the Pacific region. Richard is a support professional with a Bachelor's Degree in Business, a Diploma of Professional Photography – Digital Imaging, and a Certificate in Film Directing.



(above) Jack Green; (below) Daniel Frederiksen







### **TIM WALTER — JAQUES / LE BEAU**

*As You Like It* is Tim Walter's debut with Melbourne Theatre Company. His previous theatre credits include *A Flea in Her Ear*, *Perplex*, *Rosencrantz and Guildenstern Are Dead* (Sydney Theatre Company); *Kryptonite* (Sydney Theatre Company/State Theatre Company of South Australia);

*Things I Know To Be True* (State Theatre Company of South Australia/Frantic Assembly); *Hedda Gabler*, *Baghdad Wedding* (Belvoir); *Romeo and Juliet*, *King Lear*, *Macbeth*, *The Merchant of Venice*, *Measure for Measure*, *Wars of the Roses*, *A Midsummer Night's Dream* (Bell Shakespeare); *Anatomy Titus Fall of Rome* (Queensland Theatre Company/Bell Shakespeare); *Casanova* (Ensemble Theatre); *Rainbow's End* (Riverside Productions); *Ear to the Edge of Time*, *Rose Riot*, *Cyrano de Bergerac*, *Love's Labour's Lost* and *Much Ado About Nothing* (Sport For Jove). On screen, Tim's credits include the feature film Joe Cinque's *Consolation*, and on television, *Ms Fisher's Modern Murder Mysteries*, *Reef Break* and *Home and Away*.



### **CHRISTIE WHELAN BROWNE — ROSALIND**

Christie Whelan Browne has worked at Melbourne Theatre Company extensively over her career. Her MTC credits include *Twelfth Night*, *An Ideal Husband*, *Born Yesterday*, *The Odd Couple*, *The Importance of Being Earnest* and *The Drowsy Chaperone* (Helpmann Award nomination).

Other recent theatre credits include *Muriel's Wedding the Musical* (Sydney Theatre Company; Helpmann Award nomination, Sydney Theatre Award nomination); *Vigil* (Arts Centre Melbourne; Green Room Award for Best Actress); *Company* (Kookaburra Theatre Co; Sydney Theatre Award Winner); *The Beast* (The Ambassador Theatre Group); *Jerry's Girls* (The Production Company); *Nice Work If You Can Get It* (The Production Company); *Britney Spears: The Cabaret* (Luckiest Productions); *Singing in the Rain* (The Production Company); and *Shane Warne the Musical* (Adelaide Cabaret Festival). Television credits include *Spreadsheet*, regular cast member of Shaun Micallef's *Mad as Hell*, *Kinne Tonight*, *Neighbours*, *Get Krack!n*, *The Wrong Girl*, *Mustangs FC*, *True Story with Hamish & Andy*, *House Husbands*, *Paper Giants: Magazine Wars*, *Miss Fisher's Murder Mysteries*, *Peter Allen – Not The Boy Next Door*, *Offspring* and *Wonderland*. Film credits include *M4M*, *I Love You Too*, *Spin Out* and *That's Not My Dog*.



## **SHIVANTHA WIJESINHA — DUKE FREDERICK / DUKE SENIOR / BAND / AS CAST**

Making his debut at Melbourne Theatre Company with *As You Like It*, Shivantha's previous theatre work in New York, US, includes *The Letters* (Bridge Street Theatre); *Beowulf* (Signature Theatre); *Monsoon Wedding* (Ballet Hispanico) and *Indian Ink* (Roundabout Theatre). He has appeared in several films including *Funny Boy* (Oscar nominee Deepa Mehta), *Out of My Hand* (Takashi Fukunaga), *Meme* and many shorts including *Death Trail*, *The Possession*, *My Little Nut* and *Entropic*. On television, Shivantha has appeared in *Kath & Kim*, *The Librarians*, *City of Mercy* and *Placebo Heart*. Shivantha lived in England, Sri Lanka, Hong Kong, Italy and Australia before moving to New York, where he studied at America's oldest acting conservatory: the American Academy of Dramatic Arts. He has written, recorded and released two albums: *Words From Not Long Ago* and *Clarity* (Kaleidoscope Studios). He is an actor and singer/songwriter of Sri Lankan descent.



## **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 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 Melbourne Theatre Company as Artistic Director from 2000 to 2011, overseeing the design and construction of the Company's new headquarters and 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, Hanne Rayson, Stephen Sewell, Matt Cameron and Joanna Murray-Smith. Simon has received seven Green Room Awards and six Helpmann Awards.



Tim Walter and Daniel Frederiksen





### **ALICIA CLEMENTS — SET & COSTUME DESIGNER**

Alicia is a costume and set designer for theatre, film and live performance who has worked across Australia and the UK. Graduating from WAAPA in 2008, Alicia furthered her training in Paris and London. She received the 2014 Kristian Fredrikson Scholarship for Design in the Performing Arts and

a selection of her designs now belong to permanent collections at Beleura House and Arts Centre Melbourne. This is Alicia's fourth production with Melbourne Theatre Company, after designing *Kiss of the Spider Woman* and *The Lady in the Van* for the 2019 season, and *The Father* in 2017 (co-produced with Sydney Theatre Company). Her other work has been seen at companies such as Sydney Theatre Company, Bell Shakespeare, Pinchgut Opera, Ensemble Theatre, Darlinghurst Theatre Company, The Hayes Theatre Co., Barking Gecko and Black Swan State Theatre where she was previously Resident Designer. Her designs for the Stephen Sondheim musical *Assassins* (Hayes Theatre Co) received Best Set Design and Best Costume Design of an Independent Musical at the 2018 Sydney Theatre Awards. As a production designer for television, her credits include *The Tailings* for SBS, and the upcoming children's series *Born to Spy* for ABC.



### **NICK SCHLIEPER — LIGHTING DESIGNER**

Nick Schlieper has previously designed lighting for *Twelfth Night*, *Macbeth*, *Hamlet*, *Richard III*, *Poor Boy*, *Ninety* and *The Visit*, and designed both set and lighting for *Photograph 51*, *Death and The Maiden* and *North by Northwest* (with Simon Phillips) for Melbourne Theatre

Company. Nick's other lighting design credits include *The Picture of Dorian Gray*, *The Real Thing*, *Chimerica*, *The Present*, *Harp in the South*, *Waiting for Godot*, *Gross und Klein* and *War of the Roses* (Sydney Theatre Company); *Priscilla Queen of the Desert*, *The Musical* (Michael Cassel Group); *Love Never Dies* (The Really Useful Company); *Médée* and *Lear* (Salzburg Festival); *A Midsummer Night's Dream* and *Billy Budd* (Hamburg State Opera); and *The Ring Cycle* (State Opera of South Australia). He designed the set and lighting for *Endgame*, *Face to Face* and *Baal* (Sydney Theatre Company). He is the recipient of six Green Room Awards, six Sydney Critics' Awards and five Helpmann Awards.



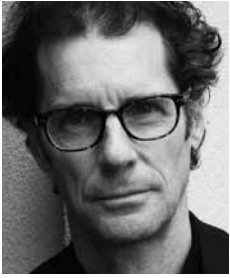
### **KATE MILLER-HEIDKE — COMPOSER**

Kate Miller-Heidke is an award-winning composer and singer who traverses the worlds of opera, musical theatre and contemporary pop. Kate has released five top 10 studio albums, and multi-platinum hits such as *The Last Day on Earth* and *Caught in the Crowd*. Her latest album, *Child in Reverse*, was released in October 2020. Trained as a classical singer at the Queensland Conservatorium, Kate has appeared at the Metropolitan Opera in New York in John Adams's *The Death of Klinghoffer*, and has performed several roles for the English National Opera. Her debut opera as a composer, *The Rabbits* (Opera Australia), based on the book by Shaun Tan and John Marsden, won four Helpmann Awards including Best Score and Best New Australian Work. With her collaborator Keir Nuttall, she wrote the music and lyrics to *Muriel's Wedding the Musical* (Sydney Theatre Company/Global Creatures). It won five Helpmann Awards, including Best Original Score. Together they also wrote the music for *Twelfth Night* (MTC) in 2018. In 2019 Kate was honoured to be Australia's representative at *Eurovision* in Tel Aviv, where she placed in the top 10 and won the Marcel Bezençon Award for Artistic Achievement.



### **KEIR NUTTALL — COMPOSER**

Keir is a guitarist, songwriter and producer. He previously composed music for Melbourne Theatre Company's 2018 production of *Twelfth Night*. With long-time collaborator Kate Miller-Heidke, Keir co-wrote the music and lyrics to the multi-award winning *Muriel's Wedding the Musical* (Sydney Theatre Company/Global Creatures). Keir co-produced and co-wrote Miller-Heidke's albums *Nightflight* and *Curiouser*, which surpassed double-platinum sales and spawned several platinum hits. Their song *Caught in the Crowd* was the first Australian song to win the prestigious International Songwriting Competition. Keir also performs as musical comedian Franky Walnut. His debut album, *The Franky Walnut Reflective Drink Coaster*, was nominated for an ARIA Award for Best Comedy Release.



## IAN MCDONALD — MUSICAL DIRECTOR & ADDITIONAL COMPOSITION

Ian McDonald has worked as a musical director, composer, sound designer and music editor over many seasons on many Melbourne Theatre Company productions, most recently on *Twelfth Night*, *Macbeth*, *North by Northwest*, *Pennsylvania Avenue*, *The Gift*, *Apologia*, *Songs for Nobodies*, *All About My Mother*, *Richard III*, *Realism*, *Poor Boy*, *The Hypocrite*, *Ninety*, *Scarlett O'Hara at the Crimson Parrot*, *The Glass Soldier*, *The Pillowman*, *The History Boys*, *Festen*, *The 25th Annual Putnam County Spelling Bee*, *Urinetown*, *Company*, *Piaf*, *High Society*, *Cyrano de Bergerac* and *Things We Do for Love*. He was Musical Director on *The Threepenny Opera* (Sydney Theatre Company); *Cabaret*, *Restoration*, *Marat/Sade* and *The Emerald Room* (STCSA); *Man of La Mancha* (Arts Centre Melbourne); and *Villain of Flowers* and *Nathanial Storm* (NIDA Company). He was Composer for Phillipe Genty's *Stowaways*, *A Delicate Balance* (Sydney Theatre Company); *Amy's View* (Queensland Theatre); *'Tis Pity She's a Whore* and *A Midsummer Night's Dream* (STCSA); and *Shimada* (Broadway, New York).



## JOHN VAN GASTEL — ASSOCIATE COSTUME DESIGNER

John Van Gastel has been with Melbourne Theatre Company since its production of *An Ideal Husband* in 2018 and has cut the costumes on subsequent productions including *Twelfth Night*; *A Doll's House, Part 2*; *Kiss of the Spider Woman* and *Shakespeare in Love*. His other works on stage include designing costumes for world-touring *Burn the Floor* and its reinventions under the titles of *Floorplay* and *Ballroom*. He has also designed for Dame Edna Everage and her shows *Back with a Vengeance* and *My First Last Tour*. John toured China with *The Music of Andrew Lloyd Webber* and was Costumier for 13 Series of *Dancing with the Stars* and five series of *Australia's Got Talent*. Other TV credits include *Underbelly: Squizzy* and *Miss Fisher's Murder Mysteries*. His works on film include *The Dressmaker*, *Winchester*, *Charlotte's Web*, *Home Song Story*, *Hating Alison Ashley*, *Blonde*, *Romulus My Father* and, most recently, the upcoming premiere *Blacklight*.



Georgia Flood and  
Christie Whelan Browne





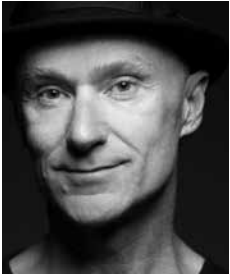
### **TOM WILLIS — ASSOCIATE LIGHTING DESIGNER**

Tom Willis is a Melbourne-based lighting designer and programmer. A proud graduate of the Victorian College of the Arts, he studied lighting design under the late John Comeadow. Previous credits for Melbourne Theatre Company include lighting programming on *Kiss of the Spider Woman*, *Sexual Misconduct of the Middle Classes*, *The Truth* and *Cyrano*. As a lighting designer, notable works include *Mother* (IF Theatre/Belvoir/Queensland Performing Arts Centre); *Ulster American*, *Incognito* (Red Stitch); *Junk* (Fruit Fly Circus); *Sweeney Todd*, *Puffs*, *The Light in the Piazza*, *City of Angels* (TEG | Life Like Company); *Money Shots* (Sydney Theatre Company); *The Plague Dances* (4 Larks/Malthouse Theatre); *Orpheus*, *The Temptation of St Antony*, *Undine*, *Peer Gynt* (4 Larks); *The Ugly One*, *The Pigeons* (Griffin Independent) and *Exodus* (Bone Marrow Theatre). Tom also designs for live music; notable artists include Dean Lewis (Mick Management/Universal); Client Liaison (Unified Music Group) and Crooked Colours (Falcona).



### **TIM PAIGE — ASSISTANT DIRECTOR**

Tim Paige studied acting and voice at the Victorian College of the Arts and Tasmanian Conservatorium, respectively. His theatre credits include *Macbeth* and *Comedy of Errors* (Pop Up Globe); *Much Ado About Nothing*, *Romeo and Juliet*, *Macbeth* and *Twelfth Night* (Essential Theatre); *Himmelweg* and *Petticoat Soiree* (The Smith Co) and *Absurd Person Singular* (Mofo Theatre Co). Musical theatre includes *Pacific Overtures* and *Company* (Watch This). In television, Tim has appeared on *Winners and Losers* for Channel 7. His directorial credits include assistant directing on all five shows of Pop-up Globe's Melbourne season; resident director for Pop-up Globe, Sydney; associate director for *Bar'd Work*, Sydney/Melbourne and director/dramaturge for *Billy Thorpe & Leigh* (The Alex Theatre). His one-man show *As Long As I'm Singing – The Life and Songs of Bobby Darin* was last seen at the Festival of Voices in his home state of Tassie. Tim is an International Fellow of Shakespeare's Globe and a proud union member (MEAA).



## ANDREW HALLSWORTH — CHOREOGRAPHER

Andrew Hallsworth's previous credits for Melbourne Theatre Company include *Shakespeare in Love*, *Twelfth Night*, *Vivid White*, *Rupert*, *Private Lives*, *Egg*, *Hamlet*, *Next to Normal* and *The Drowsy Chaperone*. Other theatre credits include *Fun Home* (Sydney Theatre Company/MTC

2022 Season); *Merrily We Roll Along* (Hayes Theatre Company); *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 tour. Andrew has won three Helpmann Awards and two Sydney Theatre Critic's Awards for Best Choreography in a Musical.



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