



**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.**

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

A Melbourne Theatre Company &  
Sydney Theatre Company production

# FUN HOME

The title 'FUN HOME' is rendered in large, bold, sans-serif capital letters. The letters are colored in a sequence: 'F' is red, 'U' is dark grey, 'N' is light blue, 'H' is dark grey, 'O' is light blue and contains a white silhouette of an adult and a child, 'M' is red, and 'E' is dark grey.

MUSIC BY

Jeanine Tesori

BOOK AND LYRICS BY

Lisa Kron

BASED ON THE GRAPHIC NOVEL BY

Alison Bechdel

DIRECTED BY

Dean Bryant

7 February—5 March 2022

Arts Centre Melbourne, Playhouse

## ABOUT THE PLAY

Alison Bechdel is a cartoonist – it's her job to fit stories into boxes; but her own life story sings outside the box. Moving between past and present, Alison relives her unique childhood playing games in the family's funeral home, her growing understanding of her own sexuality, and the looming, unanswerable questions about her father's hidden desires. A refreshingly honest, wholly original show about seeing your parents through grown-up eyes, *Fun Home* promises to make you laugh, cry and love until your heart is full.

## CAST

**Roy / Mark / Pete / Bobby Jeremy** Euan Fistrovic Doidge

**Joan** Emily Havea

**Alison** Lucy Maunder

**Bruce Bechdel** Adam Murphy

**Helen Bechdel** Silvie Paladino

**Medium Alison** Ursula Searle

**Christian Bechdel** Jai D'Alessandro

**Small Alison** Flora Feldman

**John Bechdel** Jasper Hall

**Small Alison** Sophie Isaac

**Small Alison** Teja Kingi

**John Bechdel** Luka Sero

**John Bechdel** Sebastian Sero

**Christian Bechdel** Edgar Stirling

**Christian Bechdel** Aidan Synan

## CREATIVE TEAM

**Director** Dean Bryant

**Associate Director** Clemence Williams

**Musical Director** Mathew Frank

**Choreographer** Andrew Hallsworth

**Set & Costume Designer** Alicia Clements

**Lighting Designer** Matt Scott

**Sound Designer** Nick Walker

**Voice & Dialect Coach** Amy Hume

**Associate Designer** Isabel Hudson

**Musical Director (Sydney Season)** Carmel Dean

**Intimacy Coordinator** Amy Cater

**Assistant to Musical Director** Jack Hollander

**Choreography Assistant** Henry Jaksetic

**Stage Manager** Jess Maguire

**Deputy Stage Manager** Whitney McNamara

**Assistant Stage Manager** Millie Mullinar

**Head Chaperone** Jillian Green

**Chaperone** Jack Dawson

**Rehearsal Photography** Charlie Kinross

**Production Photography** Jeff Busby

## BAND

**Guitar** Samuel Ainslie

**Drums/Percussion** Tom Doublier

**Cello** Fiona Furphy

**Reeds** Ryan Lynch

**Bass** Oliver Powell

**Violin/Viola** Lynette Raynor

**Originally produced on Broadway by**

Fox Theatricals      Barbara Whitman  
Carol Shorenstein Hays

Tom Casserly   Paul Marie Black   Latitude Link   Terry Schnuck/Jane Lane  
The Forstalls   Nathan Vernon   Mint Theatricals   Elizabeth Armstrong  
Jam Theatricals   Delman Whitney  
And Kristin Caskey & Mike Issacson

The world premiere of FUN HOME was produced by The Public Theatre  
Oskar Eustis, Artistic Director      Patrick Willingham, Executive Director  
In New York City on October 22nd, 2013

FUN HOME was developed, in part, at the  
2012 Sunday Institute Theatre Lab at White Oak and the  
2012 Sundance Institute Theatre Lab at the Sunday Resort.

Co-Producer

**SYDNEY  
THEATRE  
CO**

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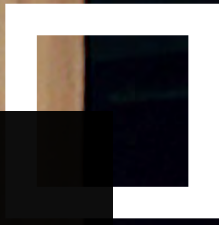
*Fun Home* deals with content that some audience members might find distressing. If you or someone you know needs information or support, these organisations are there to help:

**BEYOND BLUE** Call 1300 22 4636 or visit [beyondblue.org.au](http://beyondblue.org.au)

**LIFELINE** Call 13 11 14 or visit [lifeline.org.au](http://lifeline.org.au)

**HEADSPACE** Visit [headspace.org.au](http://headspace.org.au)

**QLIFE** [qlife.org.au](http://qlife.org.au)

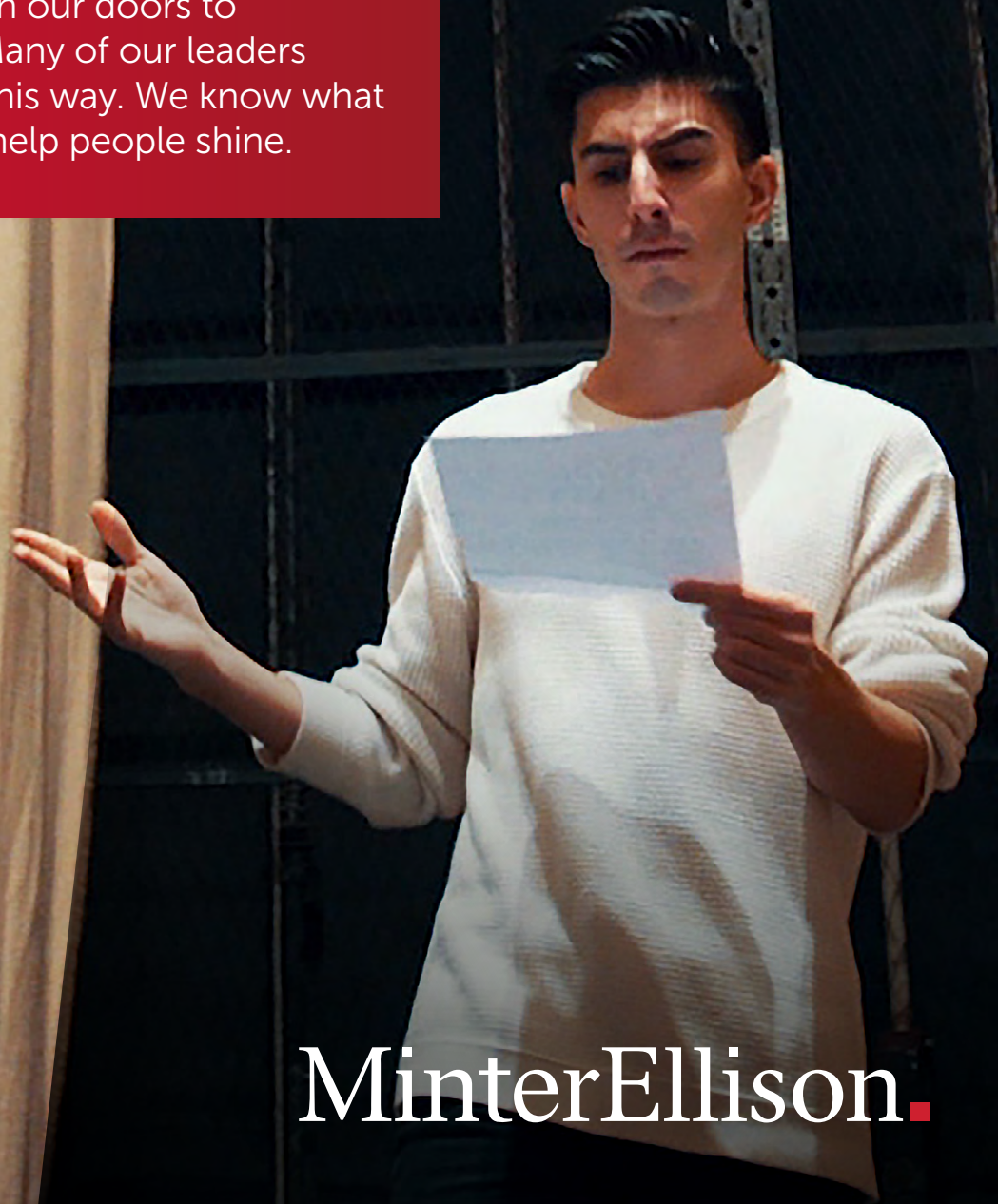


CONNECT

EVOLVE

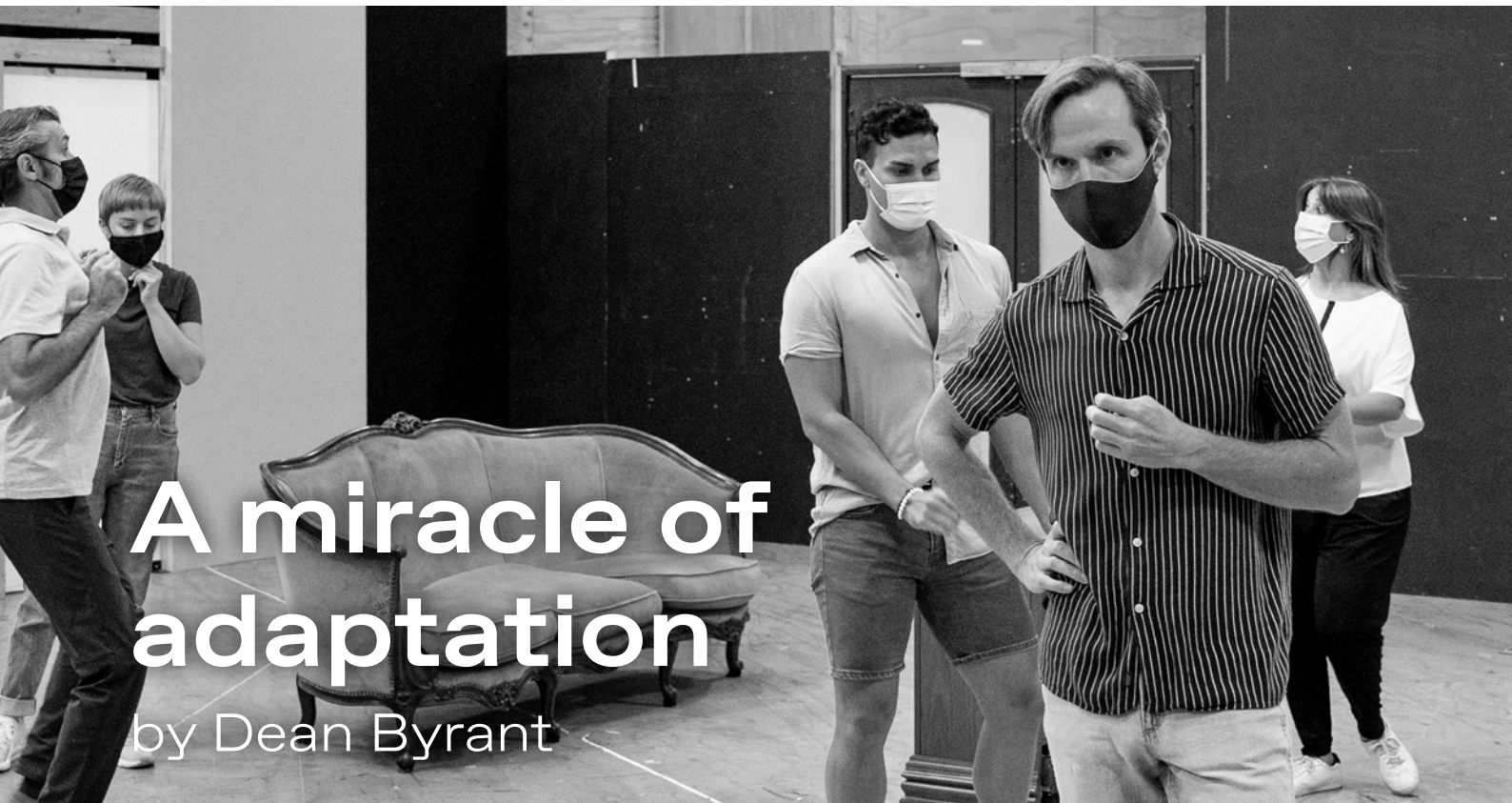
# SHINE

Tomorrow's stars need development. That's why MinterEllison is supporting Melbourne Theatre Company's Future Directors Initiative. Every year we open our doors to graduates. Many of our leaders started out this way. We know what it means to help people shine.



MinterEllison.

## DIRECTOR'S NOTE



I began planning *Fun Home* in early 2019, my final year as Associate Director at MTC. The company snagged the rights to produce (with Sydney Theatre Company) this incredible award-winning piece and by March 2020 we were ready to go – in fact, we'd just chosen the nine children to join our adult cast. Then the world stopped and *Fun Home* went into the limbo we've all been living with on and off since then.

Theatre returned to Sydney many months earlier than Melbourne, and we were lucky when that enabled STC to take the risk of reprogramming the show early in 2021. We recast (another nine children) and made the show in Sydney, in a time that seems idyllic in comparison to now (no masks in rehearsals!) and had a blissful season. Overleaf you'll find an interview with Associate Director Clemence Williams and I to mark the Sydney opening.

(above) Director Dean Bryant with members of the cast



The lead up to MTC finally premiering the show we've fought to bring our audiences has been challenging, yet once back in the rehearsal room and inside the glorious minds of Alison Bechdel, Lisa Kron and Jeanine Tesori, the stress slips away as the music and the magic takes over.

I've devoted my life to making musicals, and *Fun Home* could be the most satisfying one I've had the privilege of working on. Alison Bechdel's courage, generosity and ability to find connections created her groundbreaking graphic novel and the musical is a miracle of adaptation – spare and funny, theatrical and truthful, moving between darkness and light in seconds. As we move towards finishing up in the rehearsal room – with another nine children! – and to finally opening the theatre doors to our Melbourne audience, I'm grateful that I got to work on this unicorn of a musical, and that MTC had the vision and passion – and above all, the *tenacity* – to get it to the stage of the Playhouse for you to experience. ■



Lucy Maunder

IN CONVERSATION

DEAN BRYANT  
& CLEMENCE  
WILLIAMS

## Director Dean Bryant and Associate Director Clemence Williams discuss how *Fun Home* came together.

**Dean Bryant:** When did you hear about *Fun Home*?

**Clemence Williams:** End of 2015. My girlfriend had seen it on Broadway and loved it and said, ‘you must listen to this music and you must read this graphic novel, it’s extraordinary.’ What was the hook for you?

**DB:** One song into the cast recording, I just thought, ‘oh, this works.’ All great musicals have a great opening number that establishes the rules of the evening; the world, the story, the tone, the characters. Did you know anything about Alison Bechdel before you heard the musical?

**CW:** I knew about the Bechdel Test, which is depicted in *Essential Dykes to Watch Out For*, where there’s two women and one says ‘I don’t go to a movie unless...’ and then outlines the three rules; 1: There has to be two women who 2: Talk to each other about 3: Something beside a man.

**DB:** Bechdel says in an interview that she didn’t realise the impact that drawn conversation would have, she was just quoting a friend who told her something she found amusing. It’s amazing how little still passes that test. Which is what’s so great about the musical. It’s written by a female composer and a female playwright, based on a novel by a female cartoonist. You’re a sound designer, director and trained as a singer, all elements that feed into musicals – what do you think about the form being so unrepresented by female writers?



**CW:** It's exciting to be working on a show that's using women in so many of the creative roles.

**DB:** And queer women. Besides yourself, there's our Associate Designer Isabel Hudson, and our original Music Director Carmel Dean, who just returned to her home in New York City.

**CW:** In terms of more female writers, quotas could help, and having a company solely dedicated to new music theatre writing.

**DB:** As someone who's been writing new musicals for two decades, it feels like it's only now that Australia is at the crest of a wave with new Australian writing being taken seriously by companies, and audiences flocking to them. *Fangirls* was a



Euan Fistrovic Doidge and  
Adam Murphy

tremendous success for Belvoir and Queensland Theatre, Hayes Theatre Co does new musicals twice a year, and MTC has *Come Rain or Come Shine*, the follow up from the *Ladies in Black* team shortly.

**CW:** Why do you think *Fun Home* works as a musical?

**DB:** There's something about the compression required to tell stories in musical form that suits the fact that the graphic novel is written in bursts, and jumps between different timelines and demands that we use our imagination to put it onstage.

**CW:** Bechdel said she wanted the novel to be a funeral for her father. How do you feel his legacy is represented in the piece?

**DB:** The idea of legacy is getting so torn apart at the moment – what can we truthfully commemorate from the past? I think it's interesting that Alison looks at her father as if he's a prism, and turns and turns it until we see a fully-realised human life. But the thing the musical has been celebrated for is putting a fully-realised lesbian character centrestage. How do you feel about that?

**CW:** I think it's sad and special how Alison and her dad touse to be at the centre of the story. Andrew Solomon talks about how parental relationships shape your identity and essentially says we need to be the parents our child needs, not the parents we wanted ourselves, which I find useful in approaching this text. Alison all the way through yearns for a father that is there for her and Bruce tries to be the parent he wishes he'd had.

**DB:** I didn't clock until we started working on them that the longest scenes in the musical chart the relationship between Medium Alison and her girlfriend Joan. What's it been like to work on those scenes?

**‘I think it’s sad and special how Alison and her dad tousele to be at the centre of the story ... Alison all the way through yearns for a father that is there for her and Bruce tries to be the parent he wishes he’d had.’**

**~ Clemence Williams**





Emily Havea, Ursula Searle and Lucy Maunder

**CW:** It's great to see that kind of queer representation onstage. It's pretty rare, and when lesbians are there, they're often the butt of the joke. The scenes are funny and awkward and I think queer women especially will have been through these steps of just feeling so embarrassed as they work it out.

**DB:** It very fairly talks about how as the child, you want your coming out to be the number-one importance in your parent's mind, but they're flawed individuals too and the news sometimes just talks to darkness in themselves.

**CW:** The parents feel 'this is something about me, not you'.

**DB:** What do you find useful about three actors playing Alison at different ages?

**CW:** Having three Alisons across time is fantastic; Medium Alison is like a bomb exploding, you have the retrospective



'is that how I was as a child?' from older Alison and there's a blankness around Small Alison, where we're unsure what she's feeling, especially about her dad ...

**DB:** ... because she can't express herself. She can feel it, but she can't say it. Medium Alison can express it and older Alison is making sense of it. How is it working with kids?

**CW:** I LOVE working with kids. They're so innocent and joyous and hardworking ...

**DB:** ... because it hasn't occurred to them that it's work.

**CW:** Just moments when they walk into a rehearsal room and gasp when the revolve turns. It reminds us we're so lucky to be working at all, we're so lucky to be telling this story. What we do is magic, and we're lucky to be part of making that magic. ■



Ursula Searle, Euan Fistrovic Doidge, Emily Havea, Sebastian Sero, Aidan Synan and Sophie Isaac



Flora Feldman, Ursula Searle, Euan Fistrovic Doidge and Emily Havea

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2022

# CYBEC ELECTRIC

## EXCERPTS OF ELECTRIC NEW WRITING

For over a decade, MTC's annual series of Cybec Electric play readings has brought the beating heart of theatre to audiences interested in great stories, electric writing and brilliant acting. With scripts in hand, actors present new works-in-progress with the assistance of directors and dramaturgs.

This year we feature excerpts from plays by:

CHENTURAN ARAN

ROSHELLE FONG

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BLAYNE WELSH

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Cybec Electric offers a coveted opportunity to be a part of the development process for new Australian stage plays - don't miss your chance to be among their very first audiences.

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Presented with the support of

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Cybec Electric is made possible by the support of the late Dr Roger Riordan AM and The Cybec Foundation.

# SOMETHING SO SUBLIME

~ ON QUEERNESS, MAKING SENSE  
AND MUSICAL THEATRE



Teja Kingi and Lucy Maunder

## A personal response to *Fun Home*, by queer writer, performer and director Margot Tanjutco.

To make art out of life. To go on living. To make sense of what doesn't. There's a constellation of reasons why artists burst forth with some of their most joyful and painful truths.

*Fun Home* is driven by cartoonist Alison Bechdel's attempts to piece together all the ways that queerness shaped her young life – a task so bewildering and vast that her desire to draw truth is enough to make a bestselling graphic memoir and then a musical out of.

Attempting to make sense of memories is an all too familiar dance for myself and many queer people I know.

'How long have I been—?'

'Have I always been—?'

'Did I do that because I was—?'

'Did that happen because I was—?'

When the world takes great pains to hide, deny and/or discredit our realities, stepping into one's own queerness can mean piecing together half-truths accumulated over time. Historically and presently, the world has not been kind to queer women and that is doubly true for queer women of colour. But we persist. We find our people and we build our world together.

And that world is queer. Sublime. An exquisite reality beyond imagined binaries.

Whilst no single show can ever capture the prismatic experiences of all queerness, it's hard not to feel the warm glow of the three Alisons coming into their own.

When Small Alison sings 'Ring of Keys', I remember recognising myself in other queer people before I knew what that meant. When Medium Alison and Joan bond over 'That's why I was in love with my first grade teacher!', I remember being smitten with my own first grade teacher before cringing into sweet oblivion during the all-too-accurate 'Changing My Major'. Then, finally, when Alison stands at her drawing table, present and safe in her dyke-ness, I feel comfort in my future.



Edgar Stirling, Aidan Synan,  
Jai D'Alessandro and Jasper Hall

Euan Fistrovic Doidge



I hesitate to write about ‘coming out stories’ with too much reverence because there is an (understandable) fatigue about them in many queer communities – plus the more compelling stories tend to happen after the fact anyway. Still, those stories do provide a hope for better days ahead. For better or worse, coming out stories run rampant in pop culture and *Fun Home* exemplifies much of that recognisable narrative.

Both the musical and the graphic novel it is based on broke new ground in their respective genres, rightfully cementing themselves into the lesbian pop culture canon as well as the greater cultural consciousness.

The original graphic novel took seven years for Alison Bechdel to create, so rigorous was her artistic process. The result is a staggering personal epic that I urge everyone to read as it further explodes Bechdel’s brilliant mind wide open. One of my favourite moments is when Alison finds polaroids of herself and her father taken at similar ages:

Was the boy who took [this photo] his lover? As the girl who took this polaroid of me ... was mine? The exterior setting, the pained grin, the flexible wrists, even the angle of shadow falling across our faces— it’s about as close as a translation can get.

Alison searches for meaning in parallels, shadows, connections imperceptibly there. How else to make sense of what won’t? From very early on we know two things: that Alison’s father may have killed himself and that Alison is a lesbian. The enormity of these two plot points is not used as big reveals or plot twists. They are simply the truths that drive her story and are honoured as such.





Often, the most affecting portrayals of queerness relish in the in-between; not quite one, not quite another...and both iterations of *Fun Home* are queer through and through, albeit in different ways.

Queerness is not just about attraction (though it is famously one of its perks), it's also about how you inhabit the world. This truth is inherent in *Fun Home*'s structure, with Alison herself driving the story's movement as it weaves through time and objectivity.

Writing and staging queerness in artful and exciting ways often means challenging the form which, in this case, is the Broadway musical. The Broadway musical with all its highs, challenges and institutional limits.

*Fun Home* holds two great honours: the first all-female creative team to win the Tony for Best Score and the first Broadway musical to centre a lesbian protagonist. But those honours

could also be the industry's shame because as exceptional as the show is, it shouldn't be the exception to the rule.

**'Queerness is indeed "something so sublime". We are ready to sing our souls – our aches, ecstasies, mundanities.'**

*Fun Home*'s book writer and lyricist Lisa Kron once said, 'Nothing takes you inside the soul of a human being like a musical does' and to my great annoyance, she's right. Very few things have a hold on me the way musicals do, so it's no wonder I feel it's especially important to continue amplifying the voices of queer women on and off stage.

There is no doubting the little swell in my heart when I hear the show's playful opening tune as my eyes rest on a butch lesbian getting ready to draw her story.

Queerness is indeed 'something so sublime'. We are ready to sing our souls – our aches, ecstasies, mundanities.

But *Fun Home* is only one queer story and there are many more yet to be told or yet to be dreamt up. Representation is never a singular thing so we must demand more: demand more queer work, demand more queer people of colour on our stages and in our public conversations, demand that new stories are created and supported.

Coming out is just the beginning.

After all, what's gayer than a little revolution? ■

Flora Feldmen and Silvie Paladino





# ALISON BECHDEL: DRAWING FROM LIFE

7 FEBRUARY — 11 MARCH 2022

To celebrate Melbourne Theatre Company and Sydney Theatre Company's co-production of the multi-Tony Award-winning *Fun Home*, world-renowned cartoonist Alison Bechdel joins the Wheeler Centre for a Postcards From Abroad conversation.

In conversation with Melbourne author, academic and comics researcher Ronnie Scott, Bechdel will discuss strength and mortality, the meaning of family – both the ones we're born into and the ones we choose – and the experience of seeing her coming out story adapted into a worldwide smash hit musical.

**\$15 GENERAL / \$10 CONCESSION**

**BOOK NOW | [WHEELERCENTRE.COM](https://www.wheelercentre.com)**

This event takes place online and is available on demand from Monday 7 February 6.30pm AEDT, until Friday 11 March 5pm AEDT.

Presented in partnership with the Wheeler Centre



**The Wheeler Centre**  
Books Writing Ideas

# Cast & creative team



## **EUAN FISTROVIC DOIDGE —** **ROY / MARK / PETE / BOBBY JEREMY**

Euan Fistrovic Doidge most recently appeared in *Charlie and the Chocolate Factory* (Crossroads Live) after playing Lewis in *Pippin* (Crossroads Live); Tony Manero in *Saturday Night Fever* (The Gordon Frost Organisation), and starred as Felicia in the 2018 (Michael Cassel Group) and 2016 (Norwegian Cruise Line) production of *Priscilla Queen of the Desert*. Euan played an Angel and covered the role of Lola in *Kinky Boots* (Michael Cassel Group); Marius in *Les Misérables* (Cameron Mackintosh); covered various roles including Teen Angel in *Grease* (The Gordon Frost Organisation); Nikos and Padamadan in *Legally Blonde* (Legally Blonde Australia). In 2020 he played Kaspar Perry in *Neighbours* (Fremantle Media). In 2012 he was the youngest ever nominee for the Helpmann Award for Best Actor in a Supporting Role in a Musical, for his role of Paul San Marco in the 2012 production of *A Chorus Line* (TML Enterprises).



## **EMILY HAVEA — JOAN**

Emily Havea is a NIDA acting graduate. Her television credits include *Darby & Joan* (Acorn TV); *The Secrets She Keeps* and *Sisters* (Network 10); *Harrow* and *Growing Up Gracefully* (ABC); and season six and seven of *Wentworth* (Foxtel/Fox Showcase). Film credits include *Lost and Found* (Netflix), *Upgrade* (Blumhouse Productions/Goalpost Pictures) and the web series *Resting Pitch Face* (Grumpy Sailor Creative). In late 2020, Emily became Australia's first female person of colour to play Curly McClain in *Oklahoma!* (Black Swan State Theatre Company). Other theatre credits include *Wherever She Wanders* and *Kill Climate Deniers* (Griffin Theatre Company); *Caroline, or Change* (Hayes Theatre Co); *Grounded* (Riverside Theatres); *Julius Caesar* (Bell Shakespeare). Emily co-wrote and starred in *Brown Skin Girl* (Old Fitz Theatre) which is currently being reimagined for television under the new name *Seen*. In 2011 Emily trained full-time with Dance World Studios and currently teaches and performs regularly with Retrosweat, the 80s aerobic workout.



### LUCY MAUNDER — ALISON

Lucy Maunder graduated from WAAPA in 2006. Recent theatre credits include *Pippin* (Crossroads Live); *Charlie and The Chocolate Factory* (Crossroads Live); *Beautiful: The Carole King Musical* (Michael Cassel Group); *Matilda The Musical* (Louise Withers and Associates/Royal

Shakespeare Company); *Heathers The Musical* (Showwork Productions); *Ladies in Black* (Melbourne Theatre Company/Queensland Theatre); *Grease* and *Doctor Zhivago* (The Gordon Frost Organisation); *Into The Woods* (Victorian Opera); *Noel and Gertie* (CDP Theatre Producers); *Curtains* (The Production Company); *Jekyll and Hyde* (TML Enterprises); *The Threepenny Opera* (Victorian Opera/Malthouse Theatre/Sydney Theatre Company) and *The Rocky Horror Show* (TML Enterprises). Film credits include *Identical* and *The Eternity Man* (ABC). Her one woman show *Irving Berlin: Songs in The Key of Black* toured Australia to rave reviews. Lucy is thrilled to be reprising the role of Alison in *Fun Home* at MTC following its smash hit Sydney season in 2021 for which she was recently nominated for a Sydney Theatre Award for Best Performance in a Leading Role in a Musical.



### ADAM MURPHY — BRUCE BECHDEL

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

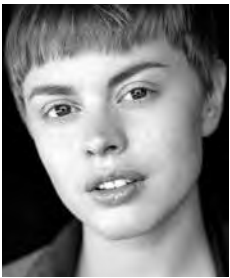
*Mary Poppins* (Disney Theatrical Productions); *Georgy Girl The Seekers Musical* (GG Productions); *Dirty Dancing* and *A Funny Thing Happened on the Way to the Forum* (Skyline Theatricals); *The Graduate* (Kay & Mclean Productions); *Guys and Dolls* (Donmar Warehouse); *Mamma Mia* (TEG DAINTY) and *Les Miserables* (Cameron Mackintosh). Adam has enjoyed playing many roles for The Production Company in *Ragtime*, *Guys and Dolls*, *The Pirates of Penzance*, *Crazy For You*, *Mame*, *42nd Street*, *Little Me*, *Thoroughly Modern Millie*, *The Pajama Game*, *Kiss Me Kate*, *Annie Get Your Gun*, *Carousel*, *They're Playing Our Song*, *The Gilbert and Sullivan Show* and *Call Me Madam*. Screen credits include *Sucker*, *Mychonny Moves In*, *Utopia*, *House Husbands*, *City Homicide*, *Eugenie Sandler*, *Halifax f.p.*, *Neighbours*, *Blue Heelers*, *Shortland Street* (New Zealand) and *The Forest*.



## SILVIE PALADINO — HELEN BECHDEL

This is Silvie Paladino's first production with Melbourne Theatre Company. Her other theatre credits include: *Les Misérables* – Australia and London's West End (Cameron Mackintosh); *Cats* (The Really Useful Company); *Miss Saigon* (Cameron Mackintosh); *Mamma Mia!* (Louise

Withers and Associates); *Passion* (TEG Life Like Touring); *The King and I* and *Jerry's Girls* (The Production Company); *Chess* (The Production Company/The Very Popular Theatre Company). Silvie is well known to Australian audiences through her regular appearances on *Carols by Candlelight* (Nine Network) and her concert performances throughout Australia, most recently touring with Michael Bolton. Silvie has recorded seven albums over her 35 years in the industry: *Silvie Paladino Sings Streisand*, *Christmas List*, *On My Own*, *When You Believe*, *I Give You My Heart*, *O Holy Night* and *Take My Breath Away*. Silvie is looking forward to playing the Fairy Godmother in *Cinderella* (Opera Australia) touring Australia from May this year.



## URSULA SEARLE — MEDIUM ALISON

Ursula Searle graduated from Monash University in 2019 with a Bachelor of Arts (Performance/Theatre) and a Bachelor of Music (Classical Voice). Her theatre credits so far include *Songs For A New World* (Berlin Musicals); *Mara KORPER* (Citizen Theatre); *Prisoner At The End Of*

*The World* (La Mama Theatre); *Death Match* (Malthouse Theatre); *Pining for Affection: A Tree Musical* (Melbourne International Comedy Festival); *Die Zauberflöte* (Berlin Opera Academy); *The Witches of Eastwick* (Williamstown Musical Theatre Company). Ursula is proudly represented by Ian White Management and is ecstatic to be making her professional debut as Medium Alison in Melbourne Theatre Company's production of *Fun Home*.



Jasper Hall, Luka Sero, Ursula Searle and Sebastian Sero



Choreographer Andrew Hallsworth and Choreography Assistant Henry Jaksetic with members of the cast





### **JAI D'ALESSANDRO — CHRISTIAN BECHDEL**

Twelve-year-old Jai is thrilled to be making his professional debut in Melbourne Theatre Company's production of *Fun Home* in the role of Christian Bechdel. Jai has previously performed in the following musical theatre productions: *Priscilla the Musical* (CLOC Musical Theatre); *Madagascar* and *Alice in Wonderland* (Players Theatre Company); and *Oliver!* (Aspect Inc). His television experience includes *The Wiggles* as a featured junior purple Wiggle and *The Inbestigators* (ABC). A keen, all-round performer, Jai trains in dance with Mini Groovers Dance School; piano and singing with Ashlee Clement and acting with Josh Anderson (The Actors Division, Sydney).



### **FLORA FELDMAN — SMALL ALISON**

Flora is thrilled to be back on stage playing the role of Small Alison. Her theatre credits include *Solaris* (Malthouse Theatre); *Singing Swallows* (Theatre Works); *The Mermaid* (La Mama Theatre); *A Rain Walk* (Melbourne Fringe). She recently finished shooting the feature film *Moja Vesna* (Sweetshop & Green), to be released later in 2022. Flora trains with House of Muchness under Alex Walker, at the National Theatre Ballet School as well as singing with Georgia Brooks. She would like to thank Melbourne Theatre Company and Triple Talent Management.



### **JASPER HALL — JOHN BECHDEL**

Jasper is 10 years old and is thrilled to be making his professional musical theatre debut playing the role of John Bechdel. Since the age of three Jasper has been training under the guidance of Renie Anne Martini, Thomas Lacey and Georgia Hayden at the May Downs School of Dance, studying all genres of dance, drama and singing. He has been awarded numerous Aggregate Awards, including the Under 10 Aggregate, The Junior Grand Aggregate and the Ronda St John Award for Song and Tap at the 2021 Comdance competitions.



### **SOPHIE ISAAC — SMALL ALISON**

Sophie is thrilled to be making her professional theatrical debut in Melbourne Theatre Company's production of *Fun Home*, playing the role of Small Alison. Sophie is an accomplished dancer, training in various dance styles at Christa Cameron School of Ballet, where she also attends weekly drama classes with Alisa Meadow. Sophie sings with Young Voices of Melbourne children's choir and receives vocal lessons from Penny Adeney at Villa Musica. She enjoys playing the violin, learning with Jody Porter. Sophie would like to thank MTC for this amazing opportunity. She would also like to thank Triple Talent Management, Christa Cameron School of Ballet, all of her amazing music teachers, her Mum and Dad and her super supportive big sister Eloise.



### **TEJA KINGI — SMALL ALISON**

Teja Kingi is thrilled to be making her professional musical theatre debut in *Fun Home* with Melbourne Theatre Company, amongst such a wonderful cast and crew. Teja loves to perform and has credits in television, commercials, music film clips, catalogues and corporate events. She began training at three years of age at the Michelle Slater Coyne Performing Arts Studio, and studies dance, singing, acrobatics and drama. Alongside performing, Teja likes to waterski and wakeboard, read books and chat! She would like to thank her family and teachers for their support and hopes you enjoy the show.



### **LUKA SERO — JOHN BECHDEL**

Luka Sero is seven years old and is making his professional theatre and Melbourne Theatre Company debut in *Fun Home* as John Bechdel, which he will be sharing with his older brother Sebastian. Luka already has a number of television and film credits under his little belt, including the feature film *Blacklight*, directed by Mark Williams and starring Liam Neeson, and television commercials for Nintendo, Porter Davis Homes and RACV. Luka studies vocals and accents with his mum Anezka Sero and Gary Nardella, and dances at the Centrestage Performing Arts School and the Australian Ballet School. Luka is delighted to be joining the cast of *Fun Home* and would like to thank his family and Centrestage Agency for their ongoing love and support.



## SEBASTIAN SERO — JOHN BECHDEL

Sebastian Sero is embarking on his second professional theatre role at the age of nine, having been cast in the original cast of *Tommy* (Victorian Opera) in 2020.

Sebastian is sharing the role of John Bechdel with his younger brother Luka and has a number of television and film credits to his name, including the Australian feature film *The Ever Woods*, currently on hold due to COVID, and television commercials for Nintendo, RACV and the Australian Sports Commission. Sebastian recently performed with the Australian Ballet in the Australian premiere of *Anna Karenina* in the role of Seryozha and again in *Sylvia* in 2019. Sebastian has been studying ballet with the Australian Ballet School since the age of three and jazz and musical theatre at the Centrestage Performing Arts School. He is grateful for the guidance of his vocal coaches Anezka Sero and Gary Nardella and would like to thank his family and Centrestage Agency for their continuing love and support throughout the challenges of the past few years. He dedicates his performance to his late great uncle Yugo.



## EDGAR STIRLING — CHRISTIAN BECHDEL

*Fun Home* presents Edgar Stirling's first role with Melbourne Theatre Company. He has previously played Charlie Bucket in the Melbourne season of Roald Dahl's spectacular *Charlie and the Chocolate Factory* (Crossroads Live), and was invited to reprise his role for a

further season in Brisbane for 2021. Prior to this, Edgar was cast as Gavroche in the Young Australian Broadway Chorus's sell out production of *Les Misérables*, and played the role of Stanley in an online musical production of *Flat Stanley* (produced by Oliver Alkhair and Jessica Savin) while at home isolating. In 2016, Edgar contributed lyrics to the ABC Hush 16 album *A Piece of Quiet*, which was shortlisted for an ARIA award. Edgar trained with the Australian Boys Choir and Young Australian Broadway Chorus. He studies singing and piano, loves comedy, musical theatre, reading, history, table tennis and writing stories.

Euan Fistrovic Doidge and Sophie Isaac





## AIDAN SYNAN — CHRISTIAN BECHDEL

Aidan Synan is excited to be joining the cast of *Fun Home* with Melbourne Theatre Company, with such a talented cast. Aidan's credit list includes *Evita* (Opera Australia); the television series *The Inbestigators* (ABC); television commercials, and many corporate events, concerts and eisteddfods. He studies dance, singing, acrobatics and drama at the Michelle Slater Coyne Performing Arts Studio, beginning at four years old. Aidan is thankful for the support of his family and teachers and hopes you enjoy the show!



## DEAN BRYANT — DIRECTOR

Dean Bryant was Associate Director of Melbourne Theatre Company from 2016 to 2019. He has previously directed *Torch the Place*, *Kiss of the Spider Woman*, *The Lady in the Van*, *An Ideal Husband*, *Wild*, *Vivid White*, *Born Yesterday*, *Skylight*, *I'll Eat You Last* and *Next to Normal* for the Company, as well as creating verbatim piece *Well, That Happened* to commemorate the reopening in 2021. For Hayes Theatre Co he directed *Merrily We Roll Along*, *Assassins*, *Sweet Charity* (Helpmann Award) and *Little Shop of Horrors* (Sydney Theatre Award); and for Opera Australia he directed *Two Weddings*, *One Bride* and *Anything Goes* (and The Gordon Frost Organisation). Other credits include *The Skin of Our Teeth* (Victorian College of the Arts); *Once We Lived Here* (London season); *DreamSong* (Theatre Works); *Straight* (Red Stitch Actors' Theatre), *The Last Five Years* (fortyfivedownstairs/Stables) and five musicals for The Production Company. With composer Mathew Frank, he wrote Green Room Award-winning musicals *Prodigal* and *Once We Lived Here*, as well as *Virgins: A Musical Threesome*, *The Silver Donkey* and an Amy Winehouse musical for Network 10's *Mr & Mrs Murder*. The pair recently debuted a musical version of *My Brilliant Career*. Dean created verbatim piece *Gaybies* (Midsumma, Darlinghurst Theatre Company) and is Worldwide Associate Director of *Priscilla, Queen of the Desert – The Musical*. He is a graduate of WAAPA.



## CLEMENCE WILLIAMS — ASSOCIATE DIRECTOR

Clemence Williams is a director, composer and sound designer for theatre and opera. A graduate of NIDA for directing and the Sydney Conservatorium of Music, Clemence's work includes: as composer, *Heisenberg*, *Arbus and West*, *Torch The Place* (Melbourne Theatre Company); *Banging Denmark*, *A Cheery Soul*, *Playing Beatie Bow*, *The Picture of Dorian Gray*, *Grand Horizons*, *Death of a Salesman* and *Lethal Indifference* (Sydney Theatre Company); *A View From The Bridge* (Ensemble Theatre); *Romeo and Juliet* (Bell Shakespeare); *The Wolves* (Belvoir); *A View From the Bridge*, *Wind in the Underground*, *Paper Doll* (Red Line Productions); *Fallen* (fortyfivedownstairs); as director, *The Invisible Bird*, *Commute* (Sydney Chamber Opera), *Chorus* (Old Fitz Theatre); *Findr* (Darlinghurst Theatre Company); *Chamber Pot Opera* (Sydney Opera House, Adelaide, Edinburgh, St Petersburg); *Unfinished Works* (Seymour Centre); *The Cherry Orchard* (New Theatre); and *Transcience* (Kings Cross Theatre). Clemence won the APRA AMCOS Award for Performance of the Year – Notated Composition in 2021 (*Commute*) and is nominated for the 2022 Sydney Theatre Award for Best Sound Design of a Main Stage Production (*The Picture of Dorian Gray*).



## MATHEW FRANK — MUSICAL DIRECTOR

Mathew Frank was composer on Melbourne Theatre Company productions *Lady in the Van*, *An Ideal Husband*, *Born Yesterday*, *Skylight*, *Private Lives* and *Well, That Happened*; musical director of *Next to Normal* and *The Drowsy Chaperone*, and Associate Musical Director of *Poor Boy*, *The 25th Annual Putnam County Spelling Bee*, *The Sapphires* and *Urinetown*. Other musical director credits include *Jerry's Girls*, *La Cage aux Folles* and *The Pirates of Penzance* (The Production Company) and *A Funny Thing Happened on the Way to the Forum* (The Gordon Frost Organisation). Mathew composed the musicals *Prodigal*, *Virgins*, *Once We Lived Here*, *The Silver Donkey* and *My Brilliant Career* as well as the cabarets *Show People* and *Britney Spears: The Cabaret* for Christie Whelan Browne (London season at The Other Palace). He has won two Green Room Awards and is a graduate of WAAPA.



## ANDREW HALLSWORTH — CHOREOGRAPHER

Andrew Hallsworth's previous credits for Melbourne Theatre Company include *As You Like It*, *Shakespeare in Love*, *Twelfth Night*, *Vivid White*, *Rupert*, *Private Lives*, *Egg*, *Hamlet*, *Next to Normal* and *The Drowsy Chaperone*. Other theatre credits include the Sydney season of *Fun*

*Home* (Melbourne Theatre Company/Sydney Theatre Company), *Merrily We Roll Along* (Hayes Theatre Co), *Muriel's Wedding the Musical* (Sydney Theatre Company/Global Creatures), *Assassins* (Hayes Theatre Co), *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) and *A Funny Thing Happened on the Way to the Forum*. Andrew co-choreographed *Priscilla Queen of the Desert* for Broadway, and has won three Helpmann Awards and two Sydney Theatre Awards for Best Choreography in a Musical.



## ALICIA CLEMENTS — SET & COSTUME DESIGNER

Alicia Clements is a costume and set designer for theatre, film and live performance who has worked across Australia and the UK. Graduating from the WAAPA in 2008, Alicia furthered her training in Paris and London.

She received the 2014 Kristian Fredrikson Scholarship for Design in the Performing Arts. This is Alicia's fifth production with Melbourne Theatre Company, after designing *As You Like It* in 2021, *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, Hayes Theatre Co, Barking Gecko Theatre and Black Swan State Theatre of WA 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* (SBS); *Born to Spy* (ABC); and *After the Verdict* (Nine Network).

Choreographer Andrew Hallsworth  
and Emily Havea



Luka Sero, Adam Murphy, Flora Feldman, Jai D'Alessandro and Silvie Paladino





## MATT SCOTT — LIGHTING DESIGNER

Matt Scott has lit more than sixty Melbourne Theatre Company productions, including *Kiss of the Spider Woman*, *Shakespeare in Love*, *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 the Sydney season of *Fun Home* (MTC/Sydney Theatre Company); *The Dance of Death* (Belvoir); *The Pearlfishers* (State Opera South Australia); *Oklahoma!* and *A Gentleman's Guide to Love and Murder* (The Production Company); *Madama Butterfly* (Seattle Opera); *Jasper Jones* (Queensland Theatre) and *Madame Butterfly* (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 Victorian College of the Arts (VCA).



## NICK WALKER — SOUND DESIGNER

Nick Walker has worked professionally as a sound designer and engineer for the past 15 years. His career began working in live music, taking him all around the country with some of Australia's biggest rock acts. He soon obtained a permanent position at Australia's leading performing arts venue in Melbourne. In 2013 he started his own business, Spectra Audio Solutions, providing audio production services to Australia. His most recent credits, as a front of house operator and/or sound designer, include front of house operator for *Birdland* and *Arbus and West* (Melbourne Theatre Company), the Grammy and Helpmann Award winning *Soweto Gospel Choir* (Andrew Kay and Associates), Helpmann Award winning *Sweet Charity* (Luckiest Productions), *American Psycho* (BB Arts Entertainment), *Blood Brothers* (Enda Markey Presents), *Little Shop of Horrors* (Luckiest Productions/Tinderbox Productions), *High Fidelity* (Highway Run Productions) and *Assassins* (Hayes Theatre Co), for which Nick picked up the award for Best Sound Design for a Musical.



### **AMY HUME — VOICE & DIALECT COACH**

Amy Hume is a voice and dialect coach for theatre and screen, and Lecturer in Voice at the Victorian College of the Arts (VCA). Recent theatre credits include *Cyrano* (Melbourne Theatre Company); *An American in Paris* (Australian Ballet and GWB Entertainment); *Six the Musical Australia* and *Billy Elliot The Musical* (Louise Withers and Associates); *White Pearl* (Sydney Theatre Company); *Merrily We Roll Along* (Hayes Theatre Co) and *Fangirls* (Queensland Theatre/Belvoir). Recent coaching for screen includes *Bad Behaviour* (Stan); *New Gold Mountain* (SBS); and *The Secrets She Keeps* (Network 10). Amy previously taught BFA Acting and MFA Voice students at NIDA from 2015 to 2019. She is a Designated Linklater Teacher and currently serves on the Board of the Voice and Speech Trainers Association (VASTA), the international organisation for voice and dialect practitioners.



### **ISABEL HUDSON — ASSOCIATE DESIGNER**

Isabel Hudson is an award-winning set and costume designer. *Fun Home* is her second production with Melbourne Theatre Company. Her previous designs include *Torch the Place* (MTC); *Farnace* (Pinchgut Opera); *Winyanboga Yurringa* and *Every Brilliant Thing* (Belvoir); *American Psycho*, *Cry-Baby* (set design), *Razorhurst*, *The View Upstairs*, *She Loves Me* and *Young Frankenstein* (Hayes Theatre Co), *Jess & Joe Forever* and *Tuesday* (Belvoir 25A); *The Rise and Fall of Little Voice* (Darlinghurst Theatre Company); *The Shifting Heart* and *Blackrock* (Seymour Centre); *Dry Land* and *She Rode Horses Like the Stock Exchange* (Kings Cross Theatre); *King of Pigs* and *Eurydice* (Old Fitz Theatre); *Chamber Pot Opera* (Sydney Opera House, world tour); *Intersection* (Australian Theatre for Young People); *The Rolling Stone* (Outhouse Theatre); *The Plant* (Ensemble Theatre); *Hurt* (Hothouse Theatre/Belvoir). Isabel is currently the Set Associate for *Moulin Rouge the Musical!* (Global Creatures). Isabel won the 2019 Sydney Theatre Award for Best Set Design. She is a NIDA graduate and lecturer, and holds a Bachelor of Arts (Screen and Sound) from the University of New South Wales.

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