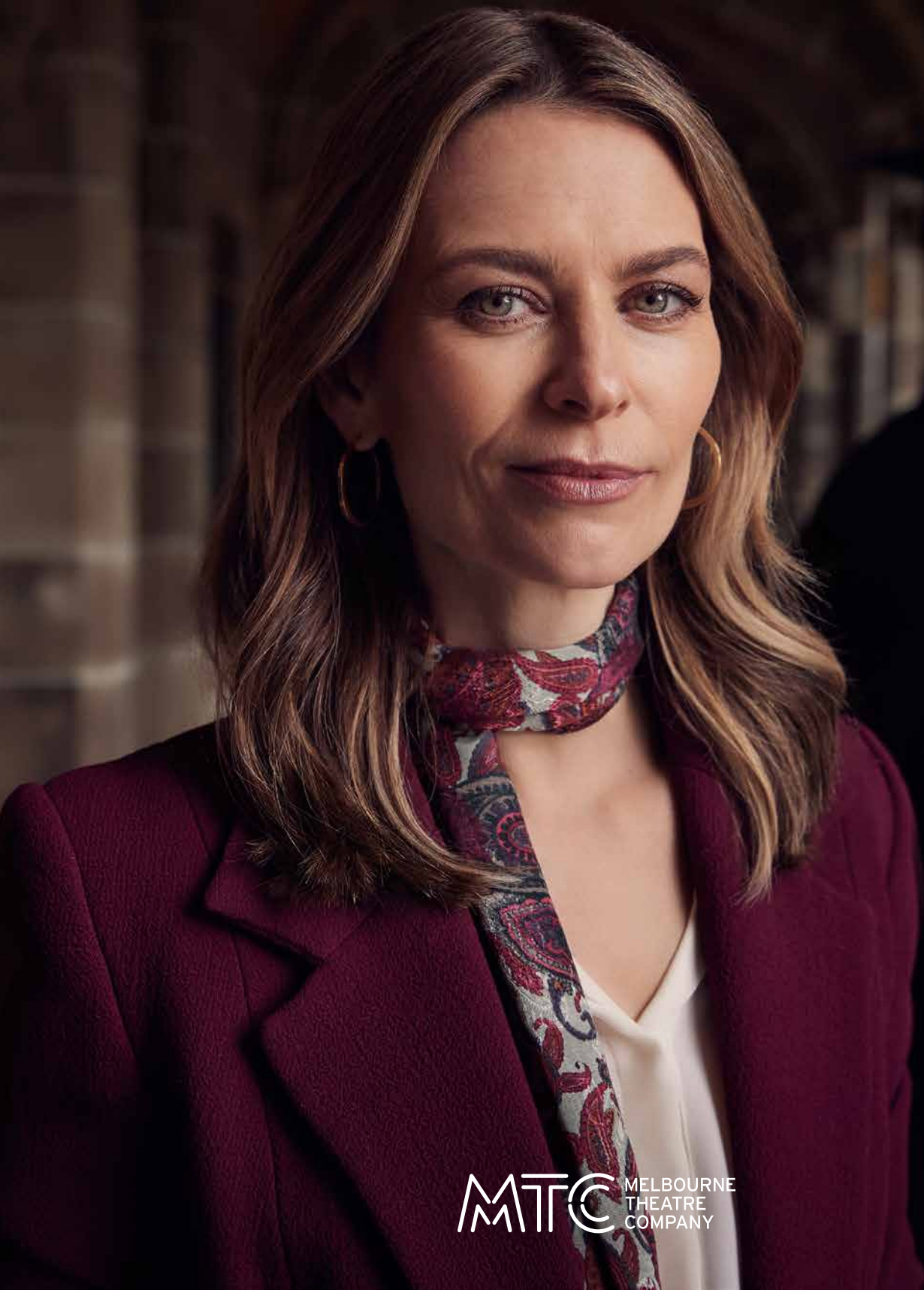


ADMISSIONS



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

ADMISSIONS

BY

Joshua Harmon

DIRECTED BY

Gary Abrahams

5 March—9 April 2022

Southbank Theatre, The Sumner

ABOUT THE PLAY

Sherri Rosen-Mason is head of admissions at an exclusive high school; her husband Bill is the principal. They are passionately committed to increasing the number of students at the school from culturally and linguistically varied backgrounds, and they're starting to see results. But when their son's application to Yale is deferred, it sets in motion a chain of events that will test their convictions to the very core.

CAST

Ginnie Peters Heidi Arena
Bill Mason Simon Maiden
Charlie Luther Mason William McKenna
Roberta Deidre Rubenstein
Sherri Rosen-Mason Kat Stewart

CREATIVE TEAM

Director Gary Abrahams
Set Designer Jacob Battista
Costume Designer Kat Chan
Lighting Designer Amelia Lever-Davidson
Composer James Henry
Sound Designer Daniel Nixon
Voice & Dialect Coach Matt Furlani
Assistant Director Alonso Pineda
Stage Manager Meg Richardson
Assistant Stage Manager Brodi Purtill
Standby Cover Heather Bolton
Standby Cover Kate Cole
Standby Cover Matt Furlani
Rehearsal Photographer Charlie Kinross
Production Photographer Jeff Busby

This production contains coarse language and sensitive racial commentary.

The running time for this production is approximately
1 hour and 40 minutes with no interval.

Presenting Partner



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worth the price
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A black and white portrait of a woman with long, wavy hair, looking directly at the camera with a serious, thoughtful expression. She has her hand near her mouth, with her index finger pointing upwards. She is wearing a light-colored, button-down shirt and a large hoop earring. The background is dark and out of focus.

Kat Stewart

DIRECTOR'S NOTES

Traversing through an ideological minefield

Admissions is a play that asks its audience to question just how far they are willing to go to see the change they want in the world – and isn't afraid to confront, shock and challenge in order to do so.

by Gary Abrahams

Joshua Harmon is a consciously provocative writer. He seems to borrow from some of the earliest traditions of theatre, the ancient Greek plays, in his use of argument and counter-argument. Like a great debate in which the parties argue simply for the joy of arguing, his plays are borne from looking at a single issue from as many perspectives as possible. Neat answers are beside the point. The point is the questioning itself. And the questions that result from those questions. He seems to understand that just because there may be no answer doesn't mean that the question shouldn't be asked.

So it's perhaps no surprise that *Admissions* is a consciously provocative play. Ostensibly a black comedy about white privilege, it's pretty blunt in its attack. However, it is not provocative simply for shock-value's sake. Its subject matter is inherently contentious. It holds a mirror up to some surprising and unflattering truths. It's a play that is knowingly by the left, about the left, for the left. Harmon knows his audience, and he takes certain liberties with his assumptions about that audience. He knows that, generally speaking, he is preaching to the converted. He assumes that the majority of his audience is of a like-mind, taking as a given the fact that we are all in agreement that white privilege exists. And that in order to combat this unfair privilege affirmative action is



Director Gary Abrahams

needed, in order to address existing power structures and correct the imbalances of equality and equity.

Harmon assumes that we all understand and appreciate this. At least on the macro level. However, it is on the micro level that Harmon goes for the jugular. His play asks what are any of us truly willing to sacrifice in favour of our political and ideological beliefs?

The play acknowledges that there is an inherent hypocrisy at work in our society when it is still predominantly white people who maintain positions of power and get to make all the rules. The play shines a spotlight on the conundrum that exists by white people sitting at the head of the proverbial table with the earnest intention of correcting existing faults, when it is the very people they are fighting for who ought to have the chance to sit in their seat.

Deidre Rubenstein



One of the play's masterstrokes is, uncomfortably, giving a cast of white characters the platform to have this argument. It's a brilliant conceit that is at the same time achingly hypocritical. It visually places in front of the audience the very issues the play discusses. It will undoubtedly rub many people up the wrong way. Many people will ask, 'Do we really need to be giving white voices yet another platform to discuss issues that deeply affect minorities who have been denied their own platforms for so long?' That's exactly the point the play is trying to make. That it is still predominantly white people getting to make decisions around quotas, and representation, and opportunities created for minorities. It is still predominantly white people having these conversations on behalf of the people they are championing.

It's an ideological minefield and Harmon has a blast letting his characters loose amongst the mines.

'[Harmon's] play asks what are any of us truly willing to sacrifice in favour of our political and ideological beliefs?'

— Gary Abrahams

Trying to stage a comedy about some deeply unfunny subject matter is a challenge. Part of what is so difficult about the discussion around 'white privilege' is that we are still, as a society, in the thick of trying to truly comprehend what it all means. How do we reconcile all the periods of brutal history

that have gotten us to a place where we, as individuals, have in some way benefitted from simply being Caucasian? And what are we really prepared to give up? Who of us, truly, is prepared to give up a seat at the proverbial table? To actually step aside, let go of our own ambitions and dreams, and remove ourselves from inherent social competitions in order for someone with less advantages than us to have a fairer go?

There has been no end of news stories to fuel our rehearsal discussions. The college admissions scandals in the US from a couple of years back to the religious discrimination bill recently dominating Australian headlines are a couple of examples. The issues the play brings up are not issues with an easy solve. But that doesn't mean they aren't issues that deserve constant interrogation from every conceivable perspective.



William McKenna, Simon Maiden and Kat Stewart

In staging the play set designer Jacob Battista and I wanted to bring the central issue of access to the forefront. Who gets access to higher levels of knowledge, and who gets to guard the gates? The story takes place at a school, and the characters' lives absolutely revolve around their work. We wanted to create a theatrical world in which the audience is constantly reminded that education is the very thing at stake in the central argument.

The composer James Henry and I discussed creating a musical allegory for the story itself. A soundscape that explored the nature of cultural appropriation in a seemingly innocuous and entertaining way. We wanted to toy with the notion of how white music artists and white audiences constantly borrow or steal from other cultures, passing off sounds and styles as their own without acknowledging the roots of their work. We took as the starting point for the music design the character of Sherri's apparent love for South American culture.

Is the play funny? Should we be allowed to laugh at such difficult and thorny issues? Perhaps laughter is the necessary medicine to disguise the taste of the bitter pill we are being asked to swallow.

Or to borrow from another proverb, if you want to have your cake and eat it too, be prepared to choke on it a little. That certainly seems to be what Harmon wants us to do with the serve he's giving us. ■

Kat Stewart





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PHOTOS: JACINTA KEEFE

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Learn more at mtc.com.au/education

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Designing a playground for debate



Kat Stewart, William McKenna
and Simon Maiden

A sharp-witted play requires an agile set. Set Designer Jacob Battista talks to us about how he achieved this for *Admissions*.

Heidi Arena and Kat Stewart



What were your thoughts when you first read the script for *Admissions*?

Admissions is a smart and funny play. It's quite quick but the characters have big sweeping monologues. Their opinions, their attitudes and what they believe in are so strong, and that is where the friction is created. I have worked with Gary Abrahams on another play by Joshua Harmon called *Bad Jews*. It reminded me a lot of that work, in which the comedy and the humour of it comes from the realness of the characters. Their core beliefs and opinions travel through the piece so strongly, and it is these beliefs and the tension they cause that creates the comedy. As an audience member, it also allows you to question. What is right and what is wrong? And who's making the right decision? So I think that when I first read it, I enjoyed that I was left questioning myself.

Asking, who is right? What opinion is the right opinion? Who gives up their seat at the table to make room for someone else? That is the core question of the play.

Where did your design research begin?

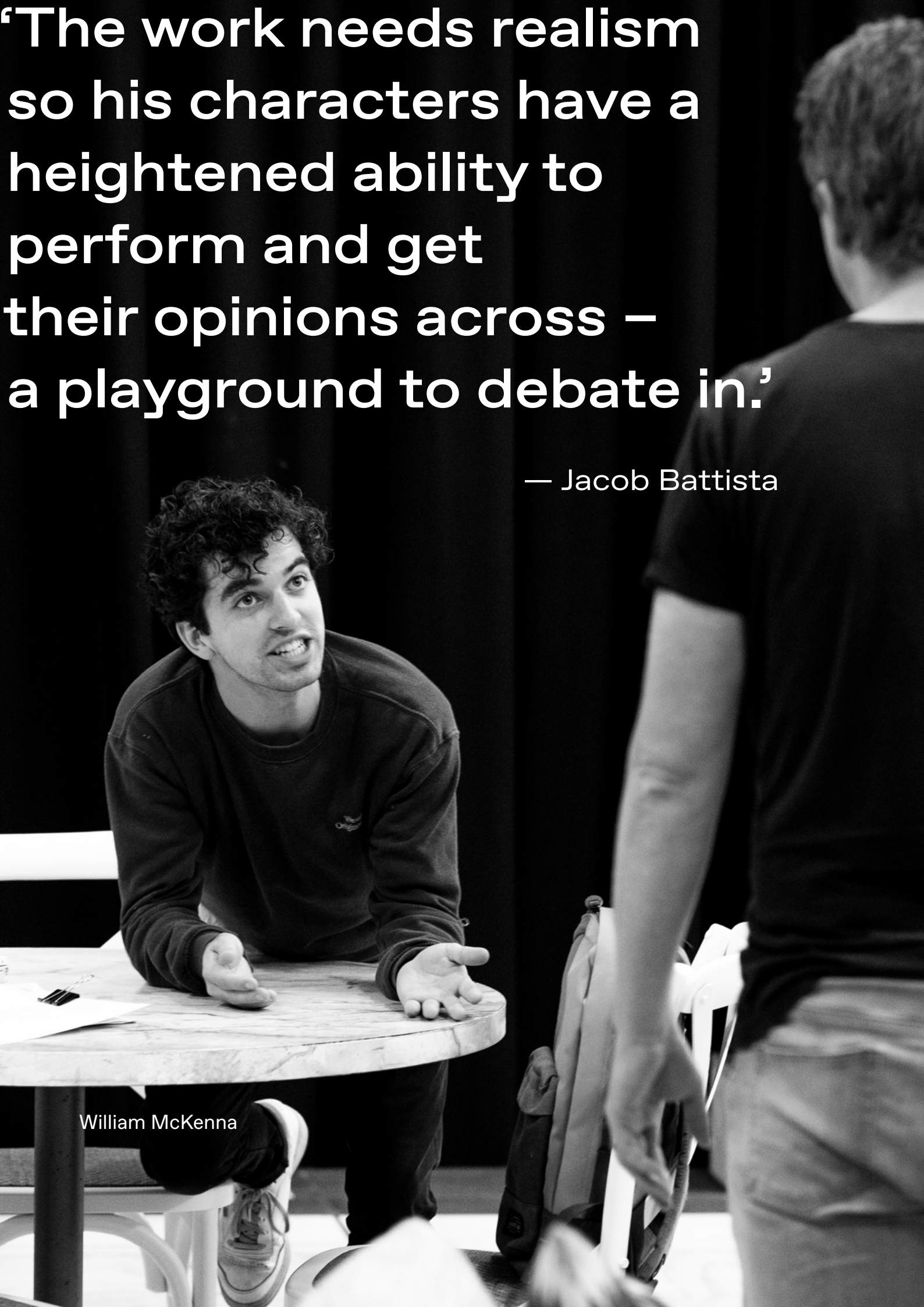
Because the play needs a lot of naturalism to ground it, we started by looking at the real-life settings the characters would inhabit. What style of house would these people live in? What style of school would Charlie go to, and the mother and father both work at? We really went down that naturalistic path of working out who these characters were.

We then looked to a lot of architectural references around the idea of knowledge, for example the juxtaposition of old and



**'The work needs realism
so his characters have a
heightened ability to
perform and get
their opinions across –
a playground to debate in.'**

— Jacob Battista



William McKenna

new libraries. We looked at a number of different examples just to try and work out the space. We explored reoccurring shapes that appeared in these styles of architecture, things like arches, brickwork and stone, which are elements that carry over in the design.

We really looked at creating a realistic space that had everything it needed to be a house but also spoke to age and the history that came with this family. I think the way privilege is shown is through history: I am only here today because of what has come before me. And that can come through in an architectural sense. Especially in the US, like many parts of the world, they have buildings and architecture that are much older than those who inhabit it today, and that felt important to help shape a strong basis for the conflict the script is built on. This led us to set the school in an older building of a school campus. I tried to bring that through to the house as well because for this family, school is life. They are the principal and head of admissions and a student at the same school. So they go home and they talk school and it kind of takes over their whole life. It is always surrounding them.

As you mentioned, you have worked with Gary Abrahams before on another Joshua Harmon play *Bad Jews*. What do you like most about designing for Joshua's plays?

What I like about Joshua's plays is they sit in my wheelhouse a little bit. I like creating worlds that are quite naturalistic and feel his work really requires a certain level of that to get the message across to the audience. The work needs realism so his characters have a heightened ability to perform and get their opinions across – a playground to debate in. And that was the same for *Bad Jews*, which for the most part is set in one bedroom, a tiny little studio apartment in New York.

William McKenna,
Kat Stewart and
Simon Maiden



It's about designing a set where the cast and creatives can have space to explore and play. It allows moments of quiet and stillness, but also moments of drama and theatricality. The audience can be taken on a ride rather than spend the whole night wondering where they are.

What was the most challenging part of this design process?

I guess it was merging two worlds together, the school and home, and making sure the set had the ability to maintain the pace the play requires – that we weren't sitting in endless scene changes all night going between the home and the school. And whilst doing that also resolving things like changes in the time, because it takes place over a number of months. We needed to maintain the speed in transitions, but also allow that transformation of time to take place.

Kat Stewart who plays Sherri never leaves the stage, so we also needed a set that was functional in regards to having a space for the narrative to unfold in. So I guess the most challenging part has been problem solving how the machine of the play works, in a world that is still realistic.

Did deciding to have a revolve offer the solution to these challenges?

Whilst the revolve offered us a solution to some of the challenges that the script presents, particularly in regards to locations and moving through time, what Gary and I were really interested in playing with was the idea of perspectives – whose perspective do we see each moment in?

Can we switch this perspective throughout a scene by shifting and manipulating the revolve to take us to a slightly different angle of the same room and, like a camera in a film, change the audience's focus of the scene? As we have

progressed the design we still think that this is a pretty central thought in our approach. Whose eyes do we see this moment through and why do they believe their opinion is right?

What do you hope audiences feel or experience when they come and see the show?

I hope they feel taken on a ride and are left questioning, ‘What would I do for the person who needs it most?’ And that may not be about just education or access to something, it could be about anything. I hope we’re all left thinking about what we do to help others. That’s what all theatre should be doing in some way, creating that conversation. ■



Explore videos and interviews with the cast at mtc.com.au

Deidre Rubenstein



Kat Stewart, Simon Maiden and William McKenna



Cast & creative team



HEIDI ARENA — GINNIE PETERS

Since graduating from NIDA in 2001, Heidi Arena has gained a reputation as one of Australia's leading chameleon actresses appearing in a variety of regular roles in successful TV dramas and award-winning comedies.

On stage, Heidi has appeared in Melbourne Theatre

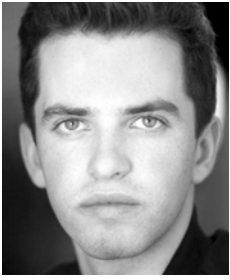
Company's sell-out musical *The Drowsy Chaperone*, award-winning play *August: Osage County*, Australian premiere of *The Other Place* and *Born Yesterday* (MTC); as well as Eddie Perfect's *The Beast* (Simon Phillips/Comedy Theatre). Heidi is also well known for her portrayal as comic Chef Audrey in *Audrey's Kitchen* (Working Dog/ABC); Mrs Gonsha in *Little Lunch* (Gristmill/ABC), Dawn in *The Librarians* and *Nowhere Boys* (ABC), ensemble member in *Thank God You're Here* (Working Dog/Network 10), *Fat Tony and Co* (Nine Network) and many more. Heidi more recently appeared in *Love Me* (Binge), *Shantaram* (Apple TV+), *Jack Irish* and *Ms Fisher's Modern Mysteries* (Seven Network) and co-created *Part Time Private Eyes* (Network 10).



SIMON MAIDEN — BILL MASON

Simon Maiden has compiled an extensive list of credits in film, television and the stage since graduating from WAAPA. His numerous theatre credits include *A View from the Bridge* and *The Last Man Standing* (Melbourne Theatre Company); *Come From Away* (Melbourne,

Brisbane, Sydney tour); *Lamb* and *Ruben Guthrie* (Red Stitch Actors' Theatre); *Robots Vs Art* (Tamarama Rock Surfers); *Criminology* and *Love* (Malthouse Theatre); and *Curtains* (The Production Company). He has featured in the films *Upgrade*, as the voice of Stem, *The Dressmaker*, *The Great Raid*, *The Killer Elite* and *Romulus, My Father*. On television, he has appeared in *Newton's Law*, *Wentworth*, *Jack Irish*, *The Doctor Blake Mysteries*, *Winners and Losers*, *City Homicide*, *Rush*, *Satisfaction*, *Tangle*, the telemovies *Hawke*, *Dangerous Remedy*, *Underground: The Julian Assange Story*, the miniseries *Deadline: Gallipoli* as Winston Churchill and most recently the third series of *Glitch*.



WILLIAM McKENNA — CHARLIE LUTHER MASON

William McKenna starred in the third and fourth season of *Nowhere Boys* (Matchbox Pictures). William's other credits include short films, performances at the Melbourne International Comedy Festival and with the Australian Opera. In 2019–2020, William starred as

Scorpius Malfoy in the Australian production of *Harry Potter and the Cursed Child*, which he was nominated for a Helpmann Award for Best Male Actor in a Supporting Role in a Play 2019 and won the Green Room Award for Best Performance in a Theatre Production 2020.

This is William's Melbourne Theatre Company debut.



DEIDRE RUBENSTEIN — ROBERTA

Deidre Rubenstein has appeared for Melbourne Theatre Company many times, most recently in *Shakespeare in Love*, *A Doll's House, Part 2*, *Ladies in Black*, *North by Northwest*, *His Girl Friday*, *Circle Mirror Transformation*, *Richard III*, *August: Osage County*, *Cat on a Hot Tin Roof*,

The History Boys, *Life x 3* and *The Seagull*. Stage highlights elsewhere are *My Fair Lady*, *Violet*, *The Glass Menagerie*, *Loving Repeating*, *Three Sisters*, *Cloud Nine*, *Candide*, *Mother Courage*, *Top Girls*, *Wild Honey*, *Les Liaisons Dangereuses*, *Broken Glass* and *The Winter's Tale*. Deidre created and performed in highly acclaimed solo shows *What's a Girl to Do* and *Confidentially Yours*, touring nationally and internationally. Television work includes *Neighbours*, *G.P.*, *Mercury*, *City Homicide*, *MDA*, *The Secret Life of Us*, *Blue Heelers*, *Superwog* and *Palace of Dreams*, which won her an AFI Award for Best Actress. Film work includes *Force of Destiny*, *Salvation* and *Hey Hey it's Esther Blueburger*.

Director Gary Abrahams



Heidi Arena



Simon Maiden





KAT STEWART — SHERRI ROSEN-MASON

Kat Stewart has previously worked with Melbourne Theatre Company on *Heisenberg*, *Disgraced*, *The Speechmaker*, *Frost Nixon* and *Festen*. She was an active ensemble member at Red Stitch Actors' Theatre for 10 years with credits including *Creditors*, *The Little Dog Laughed*, *The Shape of Things*, *Bug*, *Dirty Butterfly* and *Loyal Women*. Her television credits include *Five Bedrooms* (Series 1–3), *Offspring* (Series 1–7), *Mr & Mrs Murder*, *Get Krack!n*, *Orange is the New Brown*, *True Story with Hamish and Andy*, *Tangle* (Series 1–3), *Newstopia* (Series 1–3) and the original *Underbelly*. Film credits include *Little Monsters*, *West of Sunshine* and *Sucker*. Kat has received an AACTA Award for *Offspring*, and both an AFI and Logie for Most Outstanding Actress in *Underbelly* as well as many nominations. She received Green Room Awards in 2003 and 2005.



JOSHUA HARMON — PLAYWRIGHT

Joshua Harmon's plays include *Bad Jews*, *Significant Other*, *Admissions* and *Skintight*. They have been produced on Broadway, off-Broadway at Roundabout Theatre Company and Lincoln Center Theater, across the United States at Geffen Playhouse, Speakeasy, Studio Theatre, Theater Wit, About Face, Actor's Express and The Magic, among others, and internationally on the West End and in Australia, Canada, Germany, Ireland, Israel, Poland, Russia, South Africa, Sweden and throughout the UK. His play *Prayer for the French Republic* made its world premiere at Manhattan Theatre Club this winter. He is an Associate Artist at Roundabout and a graduate of Juilliard.



GARY ABRAHAMS — DIRECTOR

Since graduating from the Victorian College of the Arts, Gary Abrahams has directed the Australian premieres and national tours of several contemporary plays, as well as classic texts, new Australian works and devised projects. His recent credits include *Buyer and Cellar* (Melbourne

Theatre Company); *Yentl* and *Ghetto Cabaret* (Kadimah Yiddish Theatre); *Iphigenia in Splott* and *Pomona* (Red Stitch Actors' Theatre); *Hand to God*, *Bad Jews* and *You're a Good Man Charlie Brown* (Vass Theatre Group); *33 Variations*, *Angels in America* and *Resident Alien* (Cameron Lukey Productions). For his own company Dirty Pretty Theatre he has written, adapted and directed *Therese Raquin* (Theatre Works); *The Lonely Wolf* (MTC NEON Festival); *Something Natural But Very Childish* and *Acts of Deceit Between Strangers in a Room* (La Mama Theatre). He is a recipient of the Grace Wilson Trust Award for writing, the Jim Marks Postgraduate Scholarship for Artistic Practice and the Mike Walsh Fellowship for directing. He is also a Greenroom Award Winner and multiple nominee for his directing, playwriting and dramaturgy work.



JACOB BATTISTA — SET DESIGNER

Jacob Battista is a Melbourne-based theatre designer and practitioner. Jacob completed a Bachelor of Production at the Victorian College of the Arts. Some of his design credits include *Grace*, *Iphigenia in Splott*, *Love Love Love*, *Jumpers for Goalposts*, *Belleville* and *Out of the Water*

(Red Stitch Actors' Theatre); *Hand to God*, *You're a Good Man Charlie Brown* and *Bad Jews* (Vass Theatre Group); *Rust and Bone* (La Mama Theatre); *Burn This* (fortyfivedownstairs); *Songs for a New World* (Blue Saint); *MEMBER* (Fairly Lucid); *Frankie and Johnny in the Clair De Lune* (Collette Mann/fortyfivedownstairs); *The Lonely Wolf* (Dirty Pretty Theatre/MTC NEON); *Therese Raquin* (Dirty Pretty Theatre); *Carrie The Musical* (Ghost Light); and as associate set designer, *Shakespeare in Love* (Melbourne Theatre Company). Jacob was a recipient of a 2016 Besen Family Scholarship at Malthouse Theatre working with Marg Horwell on *Edward II* and is also a recipient of an Australia Council ArtStart Grant.

Kat Stewart and William McKenna





KAT CHAN — COSTUME DESIGNER

Kat Chan is a set and costume designer for theatre, dance, video and installation. Originally trained as an architect, Kat worked in practices in Adelaide and Tokyo before moving to Melbourne to study Master of Production Design at the Victorian College of the Arts. Recent and select credits: for Melbourne Theatre Company, *Touching the Void* (Costume Designer), *The Lifespan of a Fact* (Costume Designer), *Torch the Place* (Costume Designer), *Golden Shield* (Associate Designer), *Beached* (Costume Designer); for Malthouse, *Because the Night* (Costume Designer); for The Australian Ballet, *From Silence* (Set & Costume Designer), *From Something, to Nothing* (Costume Designer), *The Sleeping Beauty* (Design Associate); for Project Animo, *Patma* (Costume Designer); for IF Theatre + Belvoir, *Mother* (Set & Costume Designer); for Open House Melbourne, *The Australian Ugliness* (Costume Designer/Art Direction); and for AsiaTopa Fed Sq, 4A Centre for Contemporary Asian Art, *The People's Currency* (set and costume design).



AMELIA LEVER-DAVIDSON — LIGHTING DESIGNER

Amelia Lever-Davidson is a lighting designer based in Melbourne, whose practice encompasses theatre, dance, television and events. Her design credits include *Torch the Place* and *The Violent Outburst that Drew Me to You* (Melbourne Theatre Company); *Julius Caesar* (Sydney Theatre Company); *My Brilliant Career* and *Every Brilliant Thing* (Belvoir); *They Divided The Sky* (Belvoir 25A); *Because The Night*, *Australian Realness*, *Trustees* and *Turbine* (Malthouse Theatre); *System_Error* and *Diaspora* (Chamber Made); *Next Move 11* (Chunky Move); *Leviathan* (Circa); *Hydra*, *Moral Panic*, *Contest*, *Niche*, *Conviction* and *Dream Home* (Darebin Arts' Speakeasy); *Looking Glass* and *Triumph* (fortyfivedownstairs); *Desert 6.29pm*, *Jurassica* and *Foxfinder* (Red Stitch); *MKA Double Feature* (MTC NEON); *Ground Control*, *Camel* and *Hello There We've Been Waiting for You* (Next Wave Festival). Amelia's work has been recognised with four Green Room Awards. Amelia is an Australia Council ArtStart and JUMP Mentorship recipient. She was part of MTC's inaugural Women in Theatre Program.



JAMES HENRY — COMPOSER

James Henry has been working in the Aboriginal community of Melbourne for the past 15 years as a singer/songwriter/producer. In recent years he has been more and more in demand nationally as a composer and sound designer for theatre including the works *An Octoroon* (Queensland Theatre); *Bukal* (Jute Theatre); *Blood on the Dancefloor* (Insite Arts); and *Heart is a Wasteland* (Ilbijerri Theatre). James has been receiving commissions from various ensembles including the Sydney Symphony Orchestra, Sydney Philharmonic Choir and Melbourne String Ensemble. His film work has earned him an ACTAA award nomination for the soundtrack of *Freeman* (ABC).



DANIEL NIXON — SOUND DESIGNER

Daniel Nixon is a composer, sound designer and multi-instrumentalist. He has performed with the Melbourne Symphony Orchestra, Orchestra Victoria, John Farnham, Yothu Yindi, Sebina Meyer, Mikko Frank and many others. He has written and recorded multiple albums and worked extensively as a session player, programmer and producer. He has scored and designed numerous films, games, ads, plays and dance works including work with Flashgun Films, Cascade Films, Little Ones Theatre, Red Stitch Actors' Theatre, American Girl, Universal Television, Disney Pictures, Melbourne Theatre Company, Queensland Theatre, Malthouse Theatre, Chunky Move, Dirty Pretty Theatre, Griffin Theatre Company, Ensemble Theatre, Madman Entertainment, NBCU, ABC, Netflix, Arts House, HBO, Farmhand films and many others.



MATT FURLANI — VOICE & DIALECT COACH

Matt Furlani is a voice and dialect coach and actor, holding a Postgraduate Diploma in Voice Studies and Bachelor of Dramatic Art from the Victorian College of the Arts. Matt has worked as dialect coach on productions including *The Truth*, *Home I'm Darling* and *Golden Shield* (Melbourne Theatre Company); *Iphigenia in Splott*, *The Cane*, *Pomona* and *Ulster American* (Red Stitch Actors' Theatre); *Burn This* (16th St Actors Studio); *Polygraph* (OpticNerve Performance Group). In 2016 he was a recipient of the Mike Walsh Fellowship, enabling him to travel to Scotland and work with renowned voice teacher – and author of *Freeing the Natural Voice* – Kristin Linklater. He has taught voice and dialect at 16th St Actors Studio and The Australian Film & Television Academy (TAFTA) since 2017.



ALONSO PINEDA — ASSISTANT DIRECTOR

Alonso Pineda is proudly the first Latin-American, Mexican graduate of the Master of Directing for Performance at The Victorian College of the Arts. *Admissions* is his first time working with Melbourne Theatre Company. His emerging career in Australia includes directing *Nothing* (fortyfivedownstairs); interning with director Naomi Edwards on *Harry Potter and the Cursed Child* (Michael Cassel) and assisting director John Kachoyan in *Fillx7* (VCA Acting Company 2021). Before starting his artistic journey in Australia, Alonso built a career as a creative producer in Mexico with the premiere of *Constellations* by Nick Payne in 2015, *Heisenberg* by Simon Stephens in 2017 and *Rag and Bone* by Noah Haidle in 2018. He collaborated on the Mexican tour of *Joey Arias: A Centennial Tribute to Billie Holiday* and *What Will Have Been* (Circa Contemporary Circus). His experience in film includes assisting on the feature film *The Popcorn Chronicles* (Alameda Films). ■

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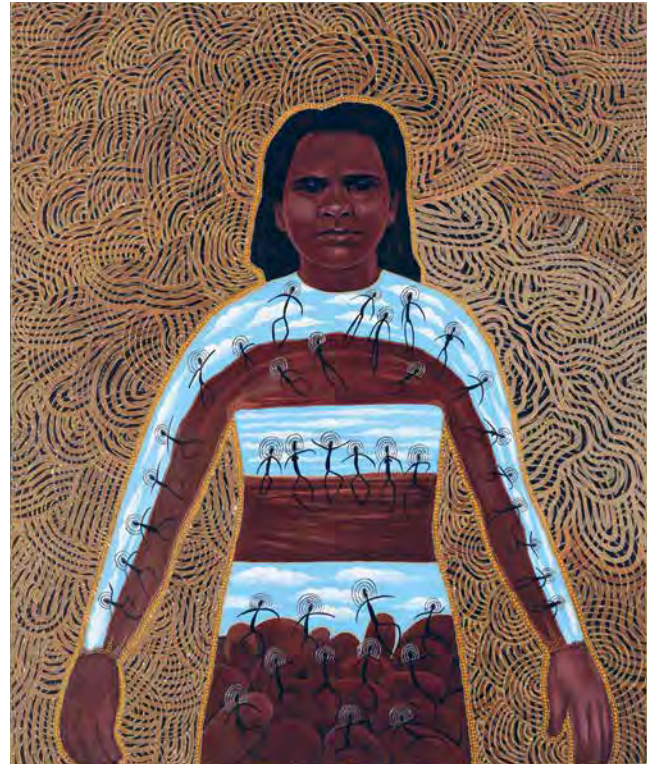


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20 May — 2 July 2022
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Julie Dowling *The Elements: O-thero (Earth)* 2008
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