



**BLACK SWAN
STATE THEATRE
COMPANY OF WA**

**BLACK SWAN AND PERTH FESTIVAL PRESENT
THE MELBOURNE THEATRE COMPANY PRODUCTION OF**

Cyrano

BY VIRGINIA GAY (AFTER EDMOND ROSTAND)



BLACK SWAN
PRINCIPAL PARTNER



A MELBOURNE THEATRE
COMPANY PRODUCTION

**MELBOURNE
THEATRE COMPANY**

PRESENTED IN
ASSOCIATION WITH

**PERTH
FESTIVAL**

RESTART INVESTMENT TO SUSTAIN AND EXPAND (RISE) FUND –
AN AUSTRALIAN GOVERNMENT INITIATIVE





BLACK SWAN STATE THEATRE COMPANY OF WA

ACKNOWLEDGES THE WHADJUK PEOPLE OF THE NYOONGAR NATION WHO ARE THE TRADITIONAL CUSTODIANS OF COUNTRY ON WHICH STATE THEATRE CENTRE STANDS. WE PAY OUR RESPECTS TO ALL FIRST PEOPLES, TO THEIR ANCESTORS AND ELDERS. IT IS A PRIVILEGE TO BE TOGETHER ON NYOONGAR COUNTRY.

Melbourne Theatre Company acknowledges the Boon Wurrung and Wurundjeri peoples of the Kulin Nation, the traditional custodians of the land on which this production was created. We pay our respects to all First Peoples, their Elders past and present, and their enduring connections to Country, knowledge and stories. We accept the invitation of the Uluru Statement from the Heart and support a First Nations Voice to Parliament enshrined in the Australian Constitution.

Total running time:

1 hour 40 minutes (no interval)

Content warnings:

Coarse language, sexual references, mature themes, theatrical haze and loud noises.

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

Cover Image: Brett Walker

All production images are of the Original Melbourne Cast 2021, taken by Jeff Busby

All rehearsal images are of the Original Melbourne Cast 2021, taken by Charlie Kinross

Design: Troy Barbitta

The premiere of *Cyrano* by Virginia Gay (after Edmond Rostand) was first presented at Southbank Theatre, The Sumner, by Melbourne Theatre Company on the 31st of July 2021, with support from the Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government initiative. The script was developed with the assistance of the Australian Government through the Australia Council for the Arts, Sydney Festival and the NSW Government through Create NSW and the City of Melbourne COVID-19 Arts Grants. Melbourne Theatre Company is a department of the University of Melbourne and is supported by the Australia Council and Creative Victoria.



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Synopsis

CYRANO IS THE MOST INTERESTING PERSON IN ANY ROOM – A WORDSMITH, A CHARMER, A RUTHLESS FIGHTER. SHE’S FALLEN FOR ROXANNE: BRILLIANT, BEAUTIFUL ROXANNE – A STUDENT OF LIFE, WITH A PENCHANT FOR POETRY AND A WAY WITH WORDS, JUST LIKE CYRANO.

But Roxanne’s only got eyes for Yan: all-brawn no-brains Yan, who’s dumbstruck around Roxanne. Until suddenly he starts saying the most amazing things. But it’s not Yan writing these perfect love scenes, it’s Cyrano...

Cyrano is a love letter to hope; to overcoming loneliness and isolation; to language and desire; to the irrepressible magic of theatre – and to the hot mess that is the human heart.





Black Swan Artistic Director's Note

KATE CHAMPION

IT'S WITH GREAT PLEASURE THAT I WELCOME YOU TO *CYRANO* BY VIRGINIA GAY - THE FIRST SHOW IN MY FIRST SEASON AS ARTISTIC DIRECTOR OF BLACK SWAN.

When contemplating what kind of a show would have the warmth, wit and welcome I was seeking to kick off our year, it was Virginia's *Cyrano* that completely and utterly fitted the bill.

In saying it's a love letter to theatre, it's also, by implication, a love letter to our audience. Virginia wrote her version of *Cyrano* in a time when most of the planet was experiencing unprecedented isolation. This was her way of offering an invitation to return to gathering together, in close proximity, in a darkened room to witness and

identify with a very human tale of infatuation, misguided self-doubt and quick-fire poetic jousting.

It continually amazes me the amount of significant artistic roles that fill our national stages who have, in some way, a strong connection to WA. Almost every rehearsal room I've inhabited in my career has had at least one, if not more, extremely gifted, and highly skilled artists who are either from here or have cut their creative teeth in WA. Virginia Gay, Tuuli Narkle and Joel Jackson are three shining examples of this phenomena. It's a fact to be proud of and one that I hope to continue to nourish and encourage.

Cyrano is a show that welcomes you with open arms - as do we in 2023.





Writer's note

VIRGINIA GAY

OKAY, SO THIS WHOLE SHOW IS ABOUT WORDS, RIGHT? AND HOW MUCH I LOVE THEM AND DIDN'T I WRITE A BUNCH OF 'EM?? SO HELP ME AS I TRY TO BE BREIF FOR YOU NOW.

What do we talk about when we talk about *Cyrano*?

Cyrano is always a show that is consciously about theatre – it starts in a theatre (the original, and ours) – and it's the story of someone writing the words for someone else to perform. A writer has the power to move characters around, but is also separate from the action. Safe, yes, but also untouched, uninvolved. And that's isolating.

So, it's meta, yes, but it's also a welcome back to theatre for us. We wanted to celebrate everything that theatre can do – live music,

dance, pastries (you 'eard), and lo-fi theatre magic which takes your breath away, even while you can see the mechanics of it. And the fact that it's a comedy means that we are dependent on you, the audience, being in the same room with us. We can't exist without you.

We could talk about how the design of Elizabeth Gadsby and Sarah Goodes created a stage with a terrible rift in it, this thing that we've been through, this loss, but also rewards us with a theatre that wakes up, flutters to life as it's presented with truth and bravery.

We could talk about how this thing that *Cyrano* does, which asks less of the world, asks for less connection and hope and happiness, to 'protect' the person that she loves, is kind of what we all did for the last two years. How we lived on scraps of connection, just enough to live on, just enough to keep our heads above water, but God didn't we long for more?



We could talk about the strange, sad half-birth of this production - shut down by a snap lockdown three hours before opening, then our triumphant rebirth a year later. We could talk about how a Q&A appearance changed my life, and how, when asked to do an excerpt, I thought, I can't do the nose speech, even though it's the famous bit - that's all fuelled by self-hate, and we were all so sad and so scared. It has to be about all the things we were longing for, all the small and shining ways we'd celebrate when the world opened up.

Do we talk about how, if you tell the story of *Cyrano* now, you have to acknowledge that this is catfishing and that Cyrano is a person so corroded with self-hate, someone who has cast themselves as 'not the love interest', that they make terrible decisions?

How if you take away the literal Big Ol' Nose, then 'the nose' becomes a metaphor for the body, the female body, the queer body. That as women we were always taught life would be easier if we were prettier and thought a little less, talked a little less, and Cyrano is no-pretty, all-talk, all-think. How the queer stories that I grew up with (in a different time, thank God) were all about a lack of self-worth, and so often ended in tragedy.

About how no one remembers that *Cyrano* is a tragedy, and how the struggle to change the ending requires a huge act of community. How we all have to pitch in to make the train jump the tracks - and how that's what we all did over these last two years. It was an act of community (even in isolation) that meant the last two years ended in triumph.

How in a tragedy you can have perfect people, who are crushed by external forces, but how if you're writing a romantic comedy, you need to have imperfect people who learn and grow through the story.

So, we allowed ourselves to see the arrogance of Cyrano, the toxic masc-ness of Yan, even the shallowness of Roxanne, and let them all grow. Take off their armour, acknowledge they're just little souls, and blossom...

How, if you are a woman writing a Roxanne, it's so important to make her a sex-positive, powerful force in the world, full of agency, Cyrano's match in words and thought. Someone who the audience meets and falls in love with at the same time as Cyrano, so she isn't an object, she is a real, complex, flawed human being. But also, how that makes Cyrano's betrayal *so* much more awful. How the chorus are voices for the audience, like any good Greek chorus, but are also amalgams of all the *many* characters in the original (a cast of 16? In this economy??) - the baker and the best friend; the antagonists/villain/tragedian; and the voice of the new. How naiveté is clownish and foolish, yes, but innocence is beautiful - you need some shred of optimism to change, to question the status quo. How that whole chorus came to me aggressively informed by a childhood reading *Rosencrantz and Guildenstern Are Dead*.

Or we could just talk about this cast (and the one before it) who helped make this show. There is a special place in heaven for actors who deliver a line not only exactly as you heard it in your head, but better than you could ever possibly imagine. More truthful, more cutting, more breathtakingly funny. How?? What actors do is nothing short of literal magic and watching them breathe life into dust and ink still astonishes me. Thank you, also, to this glorious creative team who realised the show, Sarah, George, Gadsby, Disco Jo (and Bo), Xani, Kelly, Paul, and to everyone at Black Swan and Perth Festival who gave it a second life.

My heart is yours. xx



Director's note

SARAH GOODES

BACK IN 2019, I'D BEEN IN TOUCH WITH VIRGINIA GAY TRYING TO LURE HER BACK FROM LA TO DO A STAGE SHOW.

In the directing game, it's called trout tickling – you find the best theatre animals you can and try and convince them to abandon the big bucks of film and TV and return to the honourable home of truth – the theatre! I couldn't convince her but we stayed in contact. Firstly talking about the humming birds in her back garden and then *Cyrano* – a production she had seen and loved. I suggested she write her own version as it was out of copyright and her ideas were brilliant but wouldn't fit inside the original. Someone like Virginia who could describe a bowl of cornflakes like a small poetic event could surely weave her magic on a play so steeped in poetry as *Cyrano*. And I was right. The pandemic hit and as I sat in

a broom cupboard that had become my office in mid-winter in Melbourne, Virginia sent through the final scene of the play and reading it made me feel like a small plant under an incubation lamp. It was beautiful.

It's been quite a journey getting the piece up – filled with adventure, tears and triumph and the incredible actors who have breathed life into this play will remain in my heart forever. The design team – Elizabeth Gadsby who came up with the design concept and Jo Briscoe who realised it into being along with costumes – with Paul Jackson, Xani Kolac and Kelly Ryall, along with our Assistant Director George Lazaris, have been a dream team.

The piece is a homage to live theatre and the cathartic effect it can have on the people telling the story and on the people they are telling it to. Here we all are together telling stories again. Thank goodness.





Designers' note

ELIZABETH GADSBY AND JO BRISCOE

EVERY DESIGN PROCESS WITH SARAH GOODES BEGINS AND ENDS WITH AN INTIMATE DEEP DIVE INTO THE PSYCHOLOGY OF A WORK.

Her process is very much one of wanting to understand the text from the inside out. How it operates, why we will fall in love with the characters, what are their flaws and their grace, how and why as humans are we drawn to examine these through story and performance. Both Sarah and Virginia have such love and empathy for their characters and a deep desire to allow them an authentic and unadulterated voice.

The space we have created for Virginia's Gay's adaptation of *Cyrano* is purely psychological. Although seemingly naturalistic, our theatre within a theatre is a space within which countless possibilities arise. Virginia has crafted a joyful testament to the power of taking charge of one's own story.

The set acts as a blank canvas on which this story can be shaped and conjured. Its surfaces speak of countless versions of countless stories told; the ageing paint retouched time and time again; the broken proscenium, reminiscent of ruptures in its storytelling past; the road cases from which age-old tropes are pulled and re-formed to find a new way of telling and being; and the characters who give voice to multiple perspectives on the universal narrative at the heart of this work. Each of the characters holds a certain agency in the storytelling, none more than Virginia as *Cyrano* who, in the most meta-theatrical gesture

of all time, has written the role of a writer whose storytelling allows a fluidity of time, place and being that settles in the simplest of romantic gestures, and of acceptance and connection. We have created a set to support the visual gesture of the storytelling and then quietly settle, after all... it is still just an old theatre with a bunch of props.

The costume design takes us along with these characters, from the motley crew of players in the versions of themselves they held before the interruption they have experienced, through to the place they find themselves when they let go of the old stories. Their journey from the cold winter to a hopeful spring.

There are echoes of their many parts and pasts, but they all shed their armour to arrive somewhere new, less predictable, more possible, with open hearts.

The design process has been unconventional to suit these unconventional times, sharing a creative process that has become a joint telling, each of us with our own perspectives on the story and how the design supports and helps to communicate it. Appropriate to the journey of this production, and a new version of the oldsters in its own way. In the same way the script itself, although fully conceived by Virginia, has taken on the voices of each performer and been shaped by their telling of their character. There is a dance in the creation of this work that has existed between all of its creators, each striving to tell the story with authenticity and joy. We look forward to sharing this joy with you all.

Elizabeth and Jo



Original Melbourne cast 2021



Cast

3	Holly Austin
1	Zenya Carmellotti
Cyrano	Virginia Gay
2	Robin Goldsworthy
Yan	Joel Jackson
Roxanne	Tuuli Narkle

Creatives

WRITER	Virginia Gay
DIRECTOR	Sarah Goodes
MUSICAL DIRECTOR & ADDITIONAL COMPOSITION	Xani Kolac
SET CONCEPT & DESIGN	Elizabeth Gadsby
COSTUME DESIGNER & SET DESIGN REALISATION	Jo Briscoe
LIGHTING DESIGNER	Paul Jackson
SOUND DESIGNER	Kelly Ryall
ASSOCIATE LIGHTING DESIGNER	Tom Willis
ASSISTANT DIRECTOR	George Lazaris
ASSISTANT LIGHTING DESIGNER	Amelia Baker
INTIMACY COORDINATOR	Amy Cater
ROLLER SKATE CHOREOGRAPHER	Belle Hadiwidjaja
VOICE & DIALECT COACH	Amy Hume
STAGE MANAGER	Zsuzsa Gaynor Mihaly
ASSISTANT STAGE MANAGER	Georgia Sealey





HOLLY AUSTIN

3

A NIDA graduate, *Cyrano* is Holly's Black Swan State Theatre Company debut. Holly's other theatre credits include *Popular Mechanicals* (State Theatre Company of South Australia); *Hamlet* (Sydney Theatre Company); and *Parramatta Girls* (Riverside Theatre). Holly has created numerous theatre projects with her company Cubbyhouse Co., including *Ruby's Wish* (Sydney Opera House, Arts Centre Melbourne, Belvoir) and *Giant Adventure* (Dream Big Festival Adelaide, Brisbane Festival, Melbourne Comedy Festival). Her screen credits include *Deadloch* (premiering on Amazon Prime 2023), *Miss Fisher and the Crypt of Tears*, *The Black Balloon*, *Candy*, *House Husbands* and *How to Stay Married*. She was a writer and performer for Foxtel's *Open Slather* and co-creator of ABC Freshblood series *Ultimate Fanj*. Her television series *Butch*, co-created with Zoe McDonald, is currently in development with the support of Screen Australia. Holly has been awarded The Mike Walsh Fellowship, The Ian Potter Cultural Grant, The Joan & Betty Rayner Fellowship and co-awarded The Philip Parsons Fellowship for Emerging Playwrights.



ZENYA CARMELLOTTI

1

Zenya is a Melbourne based actor, singer, dancer & Choreographer. After jumping in as standby cover for Chorus members 1 & 3 for *Cyrano's* 2022 Melbourne season, she is super excited to be making her Melbourne Theatre Company and Black Swan State Theatre Company debut as 1 in Perth! Her stage credits include *SS Metaphor* (Malthouse Theatre), *The Book of Mormon* (Gordon Frost Organisation), *The Secret Life of Wonder: A Prologue in G* (Antipodes Theatre), *Puffs* (Lifelike Touring), *Rent* (James Terry Collective), *The Very Last Night Show* (P&O Cruises), *Bare*, *The Color Purple*, *Dreamgirls*, *Hair: The Victorian tour*, *Hair: The Summer of love* (StageArt), *Connected* (Origin Theatrical), *Pygmalion* (Lyric Opera), *It Sounds Silly* (Chunky Move), and *Pinocchio* (Tivoli Theatre Pantomimes). Zenya's screen credits include *Shaun Micallef's Mad as Hell* (Seasons 13-15), *Fisk*, *Crazy fun Park* (ABC), *Scattered* (Balloon Tree Productions), *Spreadsheet* (Northern Pictures), *The InBestigators* (Gristmill), *Playing for Keeps* (Screentime), *Neighbours* (Freemantle Media), and the podcast *The Best Bagels in Town* (Jake Fehily/Spotify).



VIRGINIA GAY CYRANO

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



ROBIN GOLDSWORTHY 2

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



JOEL JACKSON YAN

Joel Jackson is a Logie and Australian Academy of Cinema and Television Arts award-winning actor, musician and writer. Best known for his TV role in *Peter Allen; Not the Boy Next Door*, Joel's numbering TV credits include *Deadline Gallipoli*, *Hyde & Seek*, *The Wrong Girl*, *Safe Harbour*, *Mystery Road 2*, *Ms Fisher's Modern Murder Mysteries* and *The Claremont Murders*. Joel's feature film credits include *I Met A Girl*, *H is for Happiness* and *Jungle*. As a writer and actor, Joel's short film *Stranger* has won multiple short film awards internationally and screened at Flickerfest and the St Kilda Film Festivals. For the stage, Joel has appeared in *Barracking for the Umpire* and *The Glass Menagerie* (Black Swan State Theatre Company), *Born Yesterday* (Melbourne Theatre Company) and *Midsummer Night's Dream* (Fremantle Theatre Company).



TUULI NARKLE ROXANNE

Tuuli Narkle was born and raised in rural Western Australia and is of Aboriginal and Finnish descent. Graduating from NIDA in 2018, *Cyrano* marks Tuuli's debut with Melbourne Theatre Company and Black Swan State Theatre Company. Her previous productions include *The Tenant of Wildfell Hall* and *Black is the New White* (Sydney Theatre Company); *Winyanboga Yuringa* (Belvoir); *Sunshine Super Girl* (Performing Lines/Festival of Sydney); *Crumbs* (ARTPlay); *Stolen* (Illbijeri Theatre). Tuuli can be seen in *Mystery Road: Origin* as lead 'Mary' and the comedy series *All My Friends Are Racist*, both on ABC iview and she will soon be seen in the mini-series *Bad Behaviour* on Stan.



SARAH GOODES DIRECTOR

Sarah Goodes is a Helpmann Award-winning theatre director recognised for bringing over 15 new Australian works to the mainstage. For Melbourne Theatre Company, Sarah's work includes *Sunday*, *The Sound Inside*, *Home*, *I'm Darling*, *Così* (with Sydney Theatre Company), *Golden Shield*, *Arbus & West*, *Astroman*, *A Doll's House: Part 2*, *The Children* (with Sydney Theatre Company), *Three Little Words* and *John*. As Resident Director at Sydney Theatre Company, Sarah directed *The Hanging*, *Disgraced*, *Orlando*, *Battle of Waterloo*, *The Effect*, *Vere (Faith)*, *The Splinter* and *Edward Gant's Amazing Feats of Loneliness*. Sarah's other directing credits include *Grace* (Red Stitch Actors' Theatre); *The Sugar House* (Belvoir); *The Sweetest Thing*, *The Small Things*, *Elling* and *Black Milk* (Downstairs Belvoir); *The Colour of Panic* (Sydney Opera House); *Vertigo and the Virginia*, *The Schelling Point*, *Hilt* and *What Happened Was...* (Old Fitzroy Theatre). In 2018, Sarah won a Helpmann Award for Best Direction of a Play for her work on *The Children*, which also won Helpmann Awards for Best Play and Best Female Actor.



XANI KOLAC MUSICAL DIRECTOR & ADDITIONAL COMPOSITION

Xani Kolac is a Melbourne-based violinist, vocalist, songwriter and composer. She has performed with Tim Rogers in *What Rhymes with Cars & Girls* (Melbourne Theatre Company), as well as in *Woyzeck* (Malthouse Theatre) and *Last Night When I Was Young* (Arts Centre Melbourne). Xani regularly performs with Clare Bowditch; she uses live looping and electronic effects under the name XANI; and she is the co-artistic director of Melbourne Amplified Strings. Xani made her musical director debut for *Xenides* (Black Swan State Theatre Company), for which she was also composer and performer; she was also music director and performer while arranging for a 14-piece all-female band for *Stand by Your Woman* (Arts Centre Melbourne) in 2017 and 2018. Recently, Xani was the violinist for the Melbourne and Brisbane seasons of *Come From Away* (Comedy Theatre, Lyric Theatre) and the Melbourne season of *Girl from the North Country* (Comedy Theatre).



ELIZABETH GADSBY SET CONCEPT & DESIGN

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



JO BRISCOE COSTUME DESIGNER & SET DESIGN REALISATION

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



PAUL JACKSON LIGHTING DESIGNER

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



KELLY RYALL SOUND DESIGNER

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



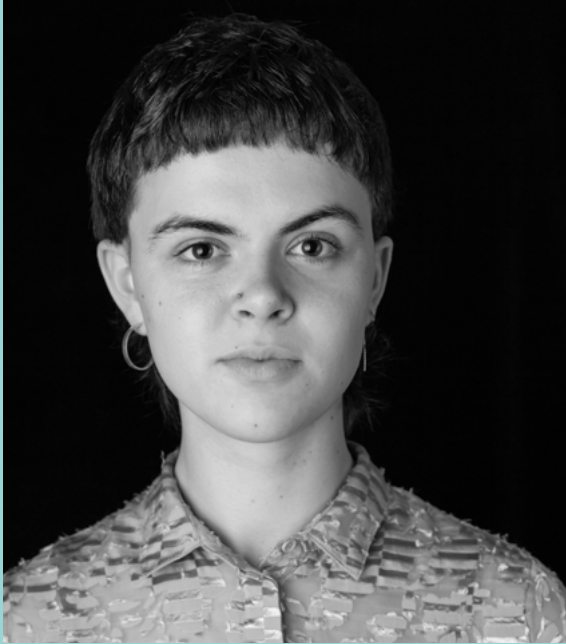
TOM WILLIS ASSOCIATE LIGHTING DESIGNER

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. Work for Melbourne Theatre Company includes *As You Like It* (Associate Lighting Designer) and *Kiss of the Spider Woman*, *Sexual Misconduct of the Middle Classes*, *The Truth*, *Admissions*, *Come Rain or Come Shine*, *Laurinda* and *Sunday* (Lighting Programmer). Tom also works regularly with The Australian Ballet, most recently as associate and programmer on the critically acclaimed Nederlands Dans Theatre production of *Kunstkamer*. As a lighting designer, other notable works include *Mother* (IF Theatre/Belvoir/Queensland Performing Arts Centre); *Ulster American*, *Incognito* (Red Stitch Actors' Theatre); *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* (Malthouse Theatre); *Orpheus*, *The Temptation of St Antony*, *Undine*, *Peer Gynt* (4 Larks) and *Exodus* (Bone Marrow Theatre).



GEORGE LAZARIS ASSISTANT DIRECTOR

George Lazaris (they/them) is a Melbourne-based theatre director with a strong interest in the reframing the canon through a contemporary queer lens. Directing credits include *Guerilla Sabbath* (La Mama); *Seven Jewish Children*, *Genesis* (Victorian College of the Arts); *Hamlet* (Casula Powerhouse Arts Centre); *Wellness* (Butterfly Club); *Transgression* (Meat Market); *Misery Loves Cabaret* (Bondi Feast); *Spring Awakening*, *An Oak Tree* (UNSW) and new opera *Somewhere Between the Sky and Sea* (Sydney Conservatorium). George worked as co-curator/artist as part of Let's Take Over 2019 (Northcote Town Hall), directed and developed a showing of new musical *Girls are Hot* (Gasworks), and assistant directed *Earthquakes in London* (VCA) and *Hotel Radio* (UNSW CPL). George has graduated from the Masters of Directing for Performance at VCA and was a 2022 Associate Artist at Theatre Works. *Cyrano* is George's Black Swan State Theatre Company debut.



ZSUZSA GAYNOR MIHALY STAGE MANAGER

Zsuzsa Gaynor Mihaly is a graduate of the Victorian College of the Arts (VCA) with a Bachelors in Fine Arts (Production), majoring in Stage Management (2019). They have worked professionally across companies such as Melbourne Theatre Company, Lucy Guerin Inc (LGI) and The Australian Ballet. Credits with LGI include, *Pieces* (2022), *Flux Job* (2022) and the premier of *Pendulum* (2021) as a part of Rising Festival. They have acted as Assistant Stage Manager for Melbourne Theatre Company's production of *Cyrano* by Virginia Gay (2021/2022), and now as the Touring Stage Manager (2023). They have also toured as the Stage Manager for *Storytime: The Nutcracker* (2020) and as Assistant Stage Manager for the premier of *The Happy Prince* (2020, Brisbane) and *Alice in Wonderland* (2019, Brisbane). In addition they have worked with companies such as Critical Stages (2022), The Melbourne International Comedy Festival (2020), Polyglot Theatre (2019), Red Stitch Actors Theatre (2018) and The Women's Circus (2017). They are passionate about creative, collaborative environments and works that are innovative and exciting.



GEORGIA SEALEY ASSISTANT STAGE MANAGER

Georgia Sealey is a Naarm based Stage Manager, she enjoys working with all types of live performance, especially theatre and contemporary dance. She completed her studies in Stage Management at the Western Australian Academy of Performing Arts in 2021. Some of her credits include Stage Manager (*TELEPHONE*) with The Last Great Hunt and working with Barking Gecko Theatre as Assistant Stage Manager (*The Great Unwondering of Wilbur Whittaker*). She admires how flexible and expansive live performance is and how it also allows her to practice storytelling, intricacy, and courage.



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Season 2023



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Bleeding
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WRITTEN BY
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Things I
Know To
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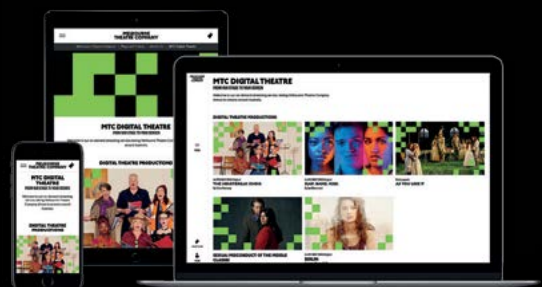


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