

The

Dictionary

of Lost

Words

ADAPTED FOR THE STAGE BY VERITY LAUGHTON
FROM THE NOVEL BY PIP WILLIAMS

22 SEP - 14 OCT

DUNSTAN PLAYHOUSE

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Ngadlu tampinhi Kaurna
miyurna yaiya yarta-mathanya
Wama Tarntanyaku.

Parnaku yaiya, parnaku tapa
purnuna, parnaku yarta ngadlu
tampinhi. Yalaka Kaurna Miyurna
itu yaiya, tapa purnuna, yarta kuma
puru martinhi, puru warri-apinhi,
puru tangka martulayinhi. Ngadlu
tampinhi purkarna pukinangku,
yalaka, tarrkarritya.

We acknowledge the Kaurna
people as the traditional custodians
of the Adelaide Plains.

We recognise and respect their
cultural heritage, beliefs and
relationship with the land.

We acknowledge that they are
of continuing importance to the
Kaurna people living today and
pay respects to Elders past,
present and future.

The Dictionary of Lost Words

ADAPTED FOR THE STAGE BY VERITY LAUGHTON
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CAST & CREATIVE TEAM

PLAYWRIGHT	Verity Laughton
AUTHOR	Pip Williams
DIRECTOR	Jessica Anthur
ESME NICOLL	Tilda Cobham-Hervey
HARRY NICOLL	Brett Archer
LIZZIE LESTER/MRS SMYTHE/MARIA	Rachel Burke
SIR JAMES MURRAY	Chris Pitman
DITTE/MABEL/MEGAN/ALICE	Ksenja Logos
GARETH/MR CRANE	Raj Labade
TILDA TAYLOR/SARAH/FREDERICK SWEATMAN	Angela Mahlatjie
BILL TAYLOR/ARTHUR MALING	Anthony Yangoyan
DESIGNER	Jonathon Oxlade
COSTUME DESIGNER	Ailsa Paterson
LIGHTING DESIGNER	Trent Suidgeest
COMPOSER AND SOUND DESIGNER	Max Lyandvert
ASSISTANT DIRECTOR	Shannon Rush
ACCENT COACH	Jennifer Innes
INTIMACY AND FIGHT COORDINATOR	Ruth Fallon
PRODUCTION MANAGER	Gabrielle Hornhardt
STAGE MANAGER	Jess Nash
ASSISTANT STAGE MANAGER	Carmen Evans
STAGE MANAGEMENT SECONDMENT	Ashlee Scott
HAIR, WIGS & MAKE-UP	Jana DeBiasi
DRESSER	Kellie Jones
AV SYSTEM DESIGN	Lachlan Turner
AV PROGRAMMER & OPERATOR	Mark Oakley
PRODUCTION ELECTRICIAN	Alexander Ramsay
RADIO MIC TECHNICIAN	Patrick Pages-Oliver
HEAD MECHANIST	Gifford Trebilcock
LIGHTING PROGRAMMER	Rick Worringham
LIGHTING OPERATOR	Sam Bailey

Costumes made by State Theatre Company South Australia Wardrobe.
Set constructed by State Theatre Company South Australia Workshop.

PLAYWRIGHT'S NOTE - VERITY LAUGHTON

Pip Williams' *The Dictionary of Lost Words* has a long arc from its heroine Esme's 1880s childhood in Oxford, England, to her lexicographer daughter's opening address at the 1989 Convention of the Australian Lexicography Society in Adelaide, Australia.

Between and within those events Esme grows up, word-obsessed, with a bright intellect for which there is no outlet. She accepts each blow of fate, working to find resilience and meaning in her modest, circumscribed, but intellectually busy life. She is radicalised through the suffrage movement but even her activist forays are polite, contained, and wary. She maintains an aura of innocence and a commitment to moral principles to the end.

Esme's actions are often secret, even to herself; she lacks power but makes that work for her; and, whilst her society is enmeshed in great events – Victorian England on the cusp of convulsive change, the striving for the female right to vote, the 1914-1918 First World War at 'home' and in the trenches – the great events of Esme's own life are often internal. This is part of the tender and thoughtful intelligence of the narrative voice in the novel. She is a wonderful – and highly original – creation. In terms of an adaptation, however, she does not drive the action, as the protagonist in a stage play usually would. So to allow her to do so was probably Task #1.

The other striking element of *The Dictionary of Lost Words* is its tone – circular, patient, persistent, observant, quietly determined, like Esme herself. Task #2 was to stay true to this tone, and to hers (and her creator's!) passion for words themselves.

And Tasks # 3, #4 and #5 might be an interweave of the plot of the stealing of the words/slips and the ripple of events that follow; of the character narrative of Esme, whose attempt to save a remnant of her mother leads to her vocation, but whose mixture of innocence, stubbornness and good nature makes her vulnerable in a damagingly patriarchal world. And the exploration of the theme, to paraphrase Pip Williams' description, 'If words mean different things to men and women, what has been lost in the defining of them?'

It has been a joy to work on this lovely book. In our strident, cut-throat 21st century an affirmation of the bonds of affection, of a clear and idiosyncratically endearing sense of deep moral purpose, of found dignity and quiet courage in context of the arbitrary blows of fate – and charm, don't forget charm in its best sense! – feels timely, a guide for a way through damage and complexity that readers have responded to, and I hope audiences can now access.

DIRECTOR'S NOTE - JESSICA ARTHUR

Esme is a vessel that captures the words, the experiences and the people that fall through the cracks. She is commonly described as a curiosity; yet what she does is very simple, to question and to interrogate, to endeavour to understand lives beyond her own.

The suffragist cause points to how we take our democratic rights for granted. Yet, these rights were fought for against a cynical backdrop that assumed the continuation of the status quo rather than the democratic amplification of the voice of women. We find ourselves again in a cynical, determinist cultural cycle; that manipulates the power of words and amplifies meanings to distortion. Esme teaches through her story weaving with others, not so much the power of words, as the rarity and beauty of truly being able to listen. Listening, the true superpower beyond the words, is the space that makes dignifying others possible.



Tilda Cobham-Hervey, Ksenja Logos, Brett Archer and Jessica Arthur

Playwright

**VERITY
LAUGHTON**



Verity is an Australian playwright and poet. Her 30+ produced works have been seen in Australia, New Zealand, Korea, Japan, the UK, and the USA. They include mainstage adult dramas, adaptations, plays for children and families, radio plays, a promenade community event and a musical.

Awards include the Griffin Prize (2001); the Inscription Prize (2009) and two AWGIES for Community and Radio Drama (2004). Nominations include the NSW Premier's Award (2012); the STC Patrick White Award (2015), the Griffin Prize (2006); two AWGIES (2008); the Rodney Seaborn Prize (in 2007 and 2013); the Blake Poetry Prize (2011) and the Bruce Dawe Poetry Prize (2014). In 2023 her YA fantasy novel was nominated for the Text Unpublished YA Manuscript Award, and she won the Silver Tree Poetry Award.

Recent productions include *Long Tan* (Brink Productions) and *The Red Cross Letters* (State Theatre Company South Australia). Her plays are published with Currency Press, Five Senses Press, and the ASC. She has written for TV and video, as well as articles, reviews, and poems in publications such as *Australian Book Review*, *Best Australian Poems 2016*, and *The Griffith Review*.

She completed a PhD in the political theatre of trauma at Flinders University in 2020. Current work includes the SAFC-funded development of a film, *Flatlands*, with director Matthew Thorne; the publication of a book of poetry, *Snake*, with UK-based *signalhouseditions* and a song cycle based on a reimagining of Shakespeare's *The Tempest*. She is a member of the 7-ON group of playwrights.

Author

**PIP
WILLIAMS**



Pip was born in London, grew up in Sydney, and now lives in the Adelaide Hills with her family and an assortment of animals.

She has spent most of her working life as a social researcher, studying what keeps us well and what helps us thrive, and she is the author of *One Italian Summer*, a memoir of her family's travels in search of the good life, which was published by Affirm Press to wide acclaim.

Her first novel, *The Dictionary of Lost Words*, based on her original research in the Oxford English Dictionary archives, was published in 2020 and became an international bestseller. Its much anticipated companion novel, *The Bookbinder of Jericho*, became an instant number one bestseller when it was published in April 2023.

Director

**JESSICA
ARTHUR**

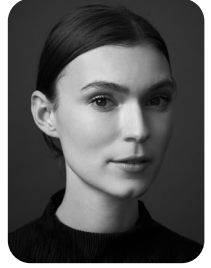


For Sydney Theatre Company, Jess has directed *The Tenant of Wildfell Hall*, *Grand Horizons*, *Home, I'm Darling*, *Wonnangatta*, *Banging Denmark*, *Mosquitoes* and *Lethal Indifference*. Jessica was Associate Director on *Julius Caesar* and *The Tempest*. She has worked as Assistant Director on *Dinner*, *The Harp in the South: Part One and Part Two*, *Chimerica* and *Endgame*. In 2017, Jessica was STC's Richard Wherrett Fellow, in the following year became Directing Associate and was Resident Director from 2019-2022.

Jessica's other directing credits include *Chalkface* (State Theatre Company South Australia/Sydney Theatre Company); *The Wolves* (Belvoir and The Old Fitz); *Kindness and Realism* (NIDA); *Lose to Win*, *Tongue Tied* and *Amongst Ruins* (The Old Fitz); *The House at Boundary Road Liverpool* (Old 505); *Two Hearts* (The Anchor); the Martin Lysicrates Prize 2018 (Griffin); *Intoxication* (La Mama Courthouse); *Unend* (Never Never Theatre Company); *How Are You?* (Design Canberra Festival); *The Sugar Syndrome* (The Kings Collective) and *Miss Julie* (MTC) as Assistant Director.

Esme Nicoll

**TILDA
COBHAM-HERVEY**



Tilda is an actor, director and writer who works across film, TV and live theatre.

She began her career at age 12 with renowned physical theatre company, Force Majeure, in *The Age I'm In*. At 14, she became a founding member of the award-winning circus company Gravity & Other Myths.

In 2011, Tilda starred in Closer Productions' award-winning feature film, *52 Tuesdays*, directed by Sophie Hyde. In 2013 she went on to star in the feature film *One Eyed Girl* and later that year played a role in the feature film *Girl Asleep*. In 2016, she made her television debut in two high-profile miniseries, *The Kettering Incident* and *Barracuda*. In 2017, Tilda acted in State Theatre Company South Australia's production of *Vale*, was nominated for a Helpmann Award for her performance in Andrew Bovell's play *Things I Know To Be True* and completed filming feature film *Hotel Mumbai* which premiered at the Toronto Film Festival in 2018. Also in 2017, Tilda wrote and directed a short film, *A Field Guide To Being A 12-Year-Old-Girl*, which won the Crystal Bear at the 2018 Berlinale. In 2018, Tilda was seen in Closer Productions web series, *F*cking Adelaide* and also starred in two US feature films, *Burn* and *Flinch*. Later that year, Tilda took on the role of Helen Reddy in the biopic *I Am Woman*, which opened the Special Presentations category at the 2019 Toronto Film Festival.

In 2020, Tilda co-directed the award-winning short animation, *Roborovski* and created an immersive theatre experience called *Two Strangers Walk Into A Bar...* for the Adelaide and Edinburgh Fringe Festivals.

In 2022, she acted in the TV show *The Lost Flowers of Alice Hart* for Amazon Prime and the feature film *Young Woman and the Sea* for Disney+.

Harry Nicoll

**BRETT
ARCHER**



Brett graduated from NIDA in 2000 and has worked across TV, film and theatre for the past 23 years.

Theatre credits include *A View From the Bridge* and *Noises Off* (State Theatre Company South Australia) and *Spinning into Butter* (Ensemble Theatre). Other theatre credits include *The Importance of Being Earnest*, *Gross Indecency* and many more.

Brett's TV credits include a regular role in *Home and Away*, *All Saints*, *McLeod's Daughters*, *Changi*, *Life Support*, and more recently *The Hunting* on SBS. Brett also worked in feature films *Dirty Deeds* and in the recent Netflix movie *The Stranger* alongside Joel Edgerton and Sean Harris.

Lizzie Lester/
Mrs Smythe/Maria

**RACHEL
BURKE**



Rachel is a graduate of Flinders University Drama Centre in South Australia.

Since graduating in 2015, she has performed in *Macbeth*, *A Doll's House*, *In the Club*, *Sense and Sensibility* (State Theatre Company South Australia ensemble), *Jasper Jones* and *Decameron 2.0* (State Theatre Company South Australia); *Angelique* (isthisyourst?); *Cranky Bear* and *The Lighthouse* (Patch); *Limit*, *Red Sky Morning* (State Theatre Company South Australia Umbrella shows); *Tartuffe* (State Theatre Company South Australia/Brink); *The Wolves* (RUMPUS) *Speak Out* (ActNow); *Foolz* (Flinders University) and *This Storm* (The Unrest Cure).

Her puppeteer credits include the Australian and USA tours of *Bluey's Big Play* (Windmill Theatre Co/HVK); *Beep* (Windmill Theatre Co) and *Beep and Mort* (Windmill Pictures).

She directed *Di and Viv and Rose* (RUMPUS), worked as Assistant Director on *Girls & Boys* (State Theatre Company South Australia); *As One* (Tiny Bricks) and *Love and Information* (Flinders Drama Centre) and was an Intimacy Consultant on *Requiem* (Adelaide Festival).

Sir James Murnay

**CHRIS
PITMAN**



Chris is a 1997 WAAPA Acting Graduate.

His State Theatre Company South Australia credits include *That Eye, The Sky, Straight White Men, Summer of the Seventeenth Doll, Othello, The Seagull, Babyteeth, Speaking in Tongues, Toy Symphony* and *Ghosts*.

Other selected theatre credits include *Skip Miller's Hit Songs* (Brink); *Our Town, Don's Party, Boy Gets Girl, Republic of Myopia, Harbour* and *Love for Love* (Sydney Theatre Company); *A Number, Capricornia, Sapphires, In Our Name, Rhinoceros, La Ronde* and *Cloudstreet* (Belvoir St Theatre and international tours); *Macbeth* (Melbourne Theatre Company) and *The City* (nowyesnow). He most recently wrote and performed in his debut solo show *Shore Break*.

Television credits include *Young Lions, All Saints, Farscape, White Collar Blue, Go Big, Scorched, McLeod's Daughters* and *Deadline Gallipoli*.

Ditte/Mabel/Megan/Alice

**KSENJA
LOGOS**



Ksenja has worked with a gamut of Australian theatre companies including Sydney Theatre Company, Bell Shakespeare and Malthouse. Her credits for State Theatre Company South Australia include *Gaslight, Vere, Top Girls, Three Sisters, Architektin, The Real Thing, Goodnight Desdemona (Goodmorning Juliet)* and *The Merchant of Venice*.

Ksenja played Cordelia/Fool in Ensemble's *King Lear* and Ophelia in their *Hamlet*. She won an Adelaide Theatre Guide award for her role in Flying Penguin's *Blackbird*, and was involved with the epic *The Ecstatic Bible* for the 2000 Adelaide Festival. She is a member of Brink Theatre Company.

Gareth/Mr Crane

RAJ LABADE



Raj Labade was born in Sydney in 2000 of Indian-Anglo decent.

At the age of 17, he began his professional career in the 2019 Australian feature film, *Back of the Net*. At 18, Raj was accepted into the illustrious Bachelor of Fine Arts (Acting) course at The Western Australian Academy of Performing Arts (WAAPA). While At WAAPA, Raj was the recipient of multiple prestigious awards: the 2020 Speech and Drama Teachers Association Poetry Prize, the 2021 Vice Chancellor's Shakespeare award of Best Production for his performance of Hamlet and the 2021 Leslie Anderson Award for Most Outstanding Graduating Actor in his final showcase performance, graduating at the age of 21.

Raj's stage credits include *Mary Stuart* (Perth Festival); *Tell Me I'm Here* (Belvoir), *Never Closer* (Belvoir 25A) and *Sex Magic* (Griffin Theatre Co.). Raj's recent television credits include *Appetite* (SBS) and *The Office Australia* (Amazon Prime).

Tilda Taylor/Sarah/
Frederick Sweatman

ANGELA MAHLATJIE



In 2022 Angela played the role of Beneatha in *A Raisin in the Sun* (Sydney Theatre Company), with the Sydney Morning Herald labelling her the standout performer in an exceptional cast. She recently played the role of Helen in Archipelago Productions' *Women of Troy*, alongside Marta Dusseldorp and Sarah Peirse.

On screen, Angela played Lottie in the critically acclaimed series *The Heights* (ABC). She will feature in the highly anticipated series *Caught* for Stan, starring Sean Penn. Prior to this she appeared in *Pieces of Her* for Netflix starring Toni Collette, and in youth series *Itch* for ABC Me. She has also appeared in Australian feature films *His for Happiness* and *I Met A Girl*.

Bill Taylor/Arthur Maling

**ANTHONY
YANGOYAN**



Anthony was born in Sydney, Australia where he grew up in Sydney's inner-west and holds a Bachelor of Fine Arts in Acting from Victorian College of the Arts.

Over the course of his career, Anthony has played a part in multiple productions including the lead role in Suzie Miller's *Jailbaby* (Griffin Theatre Company) and *Dogged* (Griffin Theatre Company), in which he was nominated for a Sydney Theatre Award.

Anthony has also appeared in *King of Pigs* (Redline Productions/Critical Stages); *A Clockwork Orange* (ATYP) and has featured in *Play in a Day* for Bell Shakespeare.

Other stage credits include *The Shape Of Things*, *A View From The Bridge*, *Mad Forest*, *Doctor Faustus*, *The Cherry Orchard* and *The Comedy Of Errors*. Anthony also worked on the original web series *Frank's Patch*, where he played the lead role of Frank.

Designer

**JONATHON
OXLADE**



An award-winning designer for theatre, film and television, Jonathon has designed for companies including Sydney Theatre Company, Melbourne Theatre Company, Queensland Theatre, State Theatre Company South Australia, Belvoir Theatre, La Boite, Bell Shakespeare, *isthisyoure?*, *Aphids*, *Arena Theatre Company*, *Polyglot*, *Terrapin Puppet Theatre*, *Vitalstatistix*, *Barking Gecko*, *The Border Project*, *Dead Puppet Society*, *The Last Great Hunt*, *Restless Dance Theatre*, *The Escapists* and *Sandpit*.

He is the co-creator, production designer and character designer of TV series *Beep & Mort* (Windmill Pictures/ABC) for which he was awarded the Production Design for a Television Production Award at the 2023 Australian Production Design Guild Awards.

Recent theatre credits include *Hibernation* (State Theatre Company South Australia); *Bluey's Big Play* (AKA Productions/Windmill Theatre Co), *Oklahoma* (Black Swan State Theatre Company); *Dance Nation* (STCSA/Belvoir); *Wilbur Whittaker* (Barking Gecko); *Hiccup!* and *Creation Creation* (Windmill Theatre Co) and *The Bridge of San Luis Rey* (Brink).

Jonathon designed the film *Girl Asleep* (Windmill Pictures) for which he won an AACTA Award (Best Costume Design), received an AACTA nomination (Best Production Design) and won two APDG Awards (Best Production Design and Best Costume Design). The same year, he won a Sydney Theatre Award for Best Costume Design for *Mr Burns* (STCSA/Belvoir) and a PAWA for *The Irresistible* (The Great Last Hunt).

Costume Designer

AILSA PATERSON



Ailsa completed the Bachelor of Dramatic Art in Design (NIDA) in 2003. Recent design credits include *The Marriage of Figaro* (State Opera of SA), *Tracker* (ADT), *A Christmas Carol* and *Boxing Day BBQ* (Ensemble Theatre) and *Watershed* (Adelaide Festival).

Set and costume design credits for State Theatre Company South Australia include *Lady Day at Emerson's Bar & Grill*, *Single Asian Female*, *Chalkface*, *Girls & Boys*, *Who's Afraid of Virginia Woolf?*, *Ripcord*, *Gaslight*, *Jasper Jones*, *End of the Rainbow*, *Creditors*, *Sense and Sensibility*, *Switzerland*, *The 39 Steps*, *Romeo and Juliet*, *Mendelssohn's Dream* (with Adelaide Symphony Orchestra), *Beckett Triptych* (Footfalls, Eh Joe, Krapp's Last Tape), *The Importance of Being Earnest*, *In the Next Room or The Vibrator Play*, *War Mother*, *The Ham Funeral*, *The Complete Works of William Shakespeare (Abridged)*, *The Price* and *The Cripple of Inishmaan*.

Costume design credits include *The Goat or, Who is Sylvia?*, *Hibernation* (Associate Costume Designer), *The Boy Who Talked to Dogs* (with Slingsby), *Betrayal*, *A Doll's House*, *Hedda Gabler*, *Things I Know To Be True*, *Little Bird*, *The Seagull* and *Three Sisters* (State Theatre Company South Australia). Other design credits include *Myth - The Go Between*, *Yo Diddle Diddle and Cranky Bear* (Patch Theatre); *Songs for Those Who've Come Across the Seas*, *Emil and the Detectives*, *The Mouse*, *The Bird & The Sausage* and *Ode to Nonsense* (Slingsby); *Vigil* (Adelaide Cabaret Festival); *Debut 5* and *Naturally* (Restless); *Cloudstreet!* and *Dido and Aeneas* (State Opera South Australia); *The Streets* (OzAsia Festival); *Other Desert Cities*, *Seminar* and *Skylight* (Ensemble Theatre) and *You, Me and the Bloody Sea* (Adelaide Cabaret Festival).

Ailsa worked in costume on *The Straits*, *L.A.I.D.*, *Underbelly - A Tale of Two Cities*, *Underbelly - The Golden Mile*, *Blue Water High*, *The Last Confession of Alexander Pearce*, *Ten Empty*, *The Boy from Oz*, *Arena Spectacular*, *Priscilla*, *Queen of the Desert*, *The Musical* and *High School Musical*. Ailsa was the recipient of the 2011 Mike Walsh Fellowship.

Lighting Designer

TRENT SUIDGEEST



Trent last worked with State Theatre Company South Australia in 2011 on *The Sapphires*, also Trent's mainstage debut for Black Swan State Theatre Company. He worked with Black Swan on more than 20 mainstage productions, including co-productions with Melbourne Theatre Company and Queensland Theatre, over seven years.

Continuing a national career and more recently residing in Sydney, Trent's lighting design highlights include *Muriel's Wedding*, *The Musical* (Global Creatures/Sydney Theatre Company); *The Rabbits*, *The Eighth Wonder*, *Carmen* (Opera Australia); *The Tenant of Wildfell Hall*, *Appropriate*, *Accidental Death of an Anarchist*, *Hay Fever*, *Talk* (Sydney Theatre Company); *Miss Peony* (Belvoir); *Prima Facie*, *First Love Is The Revolution*, *Kill Climate Deniers*, *The Homosexuals or 'Faggots'* (Griffin); *I Am Eora* (Sydney Festival) and *Black Cockatoo* and *Folk* (Ensemble Theatre).

With a particular flair for musicals, his highlights have included *Young Frankenstein*, *Calamity Jane* national tour, *Gypsy*, *The View UpStairs* (Hayes Theatre); *Betty Blokk-Buster reimaged* (Redline Productions) and *Dusty*, *The Boy From Oz* and *Jesus Christ Superstar* (The Production Company).

Trent assisted Jan Versweyveld and Ivo van Hove on the world premiere of their Shakespearian epic *Kings Of War* (Toneelgroep Amsterdam/ Wiener Festwochen). In 2022 and 2023, Trent has been designing and staging boutique concerts for Australian Brandenburg Orchestra and Pinchgut Opera. Installation artworks include *A Mirrored City* (Illuminate Adelaide, VIVID Sydney)

In 2023, Trent was commissioned by Dark Mofa as Lighting Director of *Night Mass: Exstasia*; a sprawling late night exploratory party that takes over three city blocks with alleyways and carparks, theatres and nightclubs.

Composer and Sound Designer

MAX LYANDVERT



Max is a multi-award-winning composer, sound designer and stage director.

Max's composing screen credits include the miniseries *Eden*, *The Kettering Incident* (winner for 2016 AACTA, Best Original Music Score in Television along with composer Matteo Zingales) and *The Devils Playground*, feature documentaries *Gayby Baby*, *After the Wave* and choir arrangements for feature *Hey Hey it's Esther Blueburger*.

For theatre, his Composer and Sound Designer credits includes *Mary Stuart*, *Saint Joan*, *Top Girls*, *Dinner*, *Testament of Mary*, *Hay Fever*, *The Golden Age*, *Endgame*, *Macbeth*, *Perplex*, *Waiting for Godot*, *Fury*, *Mrs. Warren's Profession*, *Gross Und Klein*, *True West*, *Long Day's Journey Into Night*, *Oresteia*, *Elling*, *The Crucible*, *King Lear*, *War of the Roses*, *The Vertical Hour*, *Doubt*, *Festen Pentecost*, *La Dispute*, *Fireface*, *Lady in the Van*, *Life is A Dream* and more (Sydney Theatre Company); *Romeo and Juliet*, *Macbeth*, *In A Nutshell*, *A Midsummer Night's Dream*, *Hamlet*, *Titus Andronicus*, *The Miser*, *Antony and Cleopatra*, *Merchant of Venice* and *Othello* (Bell Shakespeare); *The Winter's Tale* (Queensland Theatre); *Opening Night*, *The Wizard of Oz*, *Oedipus Rex*, *The Ham Funeral*, *UBU* (Belvoir Street Theatre); *Gulls*, *Macbeth*, *The Idiot*, *Courtyard of Miracles*, *Closer*, *The Rose Tattoo* and *Twelfth Night* (STCSA); *Marjorie Prime* (Ensemble Theatre); *Art and Soul* and *Design for Living*, *El Dorado* and *Diary of a Plague Year* (Melbourne Theatre Company).

Max has won two Helpmann Awards for Best Sound Design, nominated for seven Sydney Theatre Awards and won Best Sound Design for a Mainstage Production for *Titus Andronicus*.

As director, Max has created new work for STC, Sydney Festival, Malthouse and Melbourne Festival. He has received an Australia Council Fellowship and collaborated with Angelica Mesiti, composing the score for the Australia Pavilion at the Venice Biennale in 2019.

Assistant Director

SHANNON RUSH



Shannon Rush is a professional theatre director and actor, holding a Bachelor of Creative Arts in Directing with First Class Honours from Flinders University (2016) and an Advanced Diploma in Acting from the Adelaide College of the Arts (2003). She also trained at the Trinity Laban Conservatoire of Music and Dance (London 2004) with funding assistance from the Helpmann Academy.

Shannon is the Associate Artist at State Theatre Company South Australia. She will direct *Welcome To Your New Life* by Anna Goldsworthy in November. Earlier this year Shannon directed AWGIE award-winning *Claire Della and The Moon* for Madness of Two as part of the DreamBig Children's Festival, touring to the AWESOME Festival in Perth in September. She also directed *Future: Present* for Theatre Republic in July.

Other credits include the world premiere of *Cathedral* (State Theatre Company South Australia); *The Big Score* and *The Big Party*, written by Julianne O'Brien and commissioned by children's cancer charity Camp Quality; tour director for *Wolfgang's Magical Musical Circus* (Circa Contemporary Circus) and *Limit* by Sophia Simmons (State Theatre Company South Australia's Umbrella program). Shannon worked as Associate Assistant Director on the Auckland Arts Festival tour of *1984* (GWB Entertainment) as well as the Australian tour (State Theatre Company South Australia).

In 2016, she directed the world premiere of Duncan Graham's play *Red Ink* (Adelaide Fringe) and Rainer Werner-Fassbinder's *Pre-Paradise Sorry Now* (Adelaide College of the Arts). That year she also worked as Assistant Director to Rosemary Myers on *Rumpelstiltskin* (Windmill Theatre Co) and to David Mealon on *The Juliet Letters* (Adelaide Cabaret Festival). As part of her Honours year studies at Flinders University she worked on secondment with Gale Edwards on the world premiere of *Cloudstreet* for State Opera South Australia. Shannon worked extensively with Oval House Theatre in London between 2004-2009 as a freelance director.

Accent Coach

JENNIFER INNES



Jennifer works as a voice and dialect coach for film, television and theatre productions in Melbourne and Adelaide. She currently teaches at Flinders Drama Centre and works with private voice and dialect clients from all walks of life.

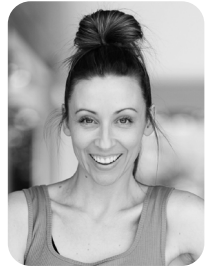
She studied acting and classical theatre at the London Academy of Music and Dramatic Art. Later, Jennifer studied voice and dialect at the VCA and MCM, where she went on to lecture in Voice and Acting.

Jennifer has coached for companies including Red Stitch Actors Theatre, The Honeytrap, Mischief Theatre, State Opera South Australia and State Theatre Company South Australia. She has performed with such companies as Essential Theatre, Theatreworks, Opera Australia and State Theatre Company South Australia.

A former board member and current professional member of the Australian Voice Association and the (international) Voice and Speech Trainers Association, Jennifer is keenly engaged with global voice research and advancements. She is a proud MEAA member.

Intimacy and Fight Coordinator

RUTH FALLON



Since graduating from AC Arts, Ruth starred as Rhapsody for four years on Channel 7/ Nickelodeon's *The Fairies*. After three seasons, five DVDs and seven national tours she went on to have roles in ABC's *Prank Patrol*, Netflix's *Going For Gold* and *Real Rob* with Rob Schneider. She was also fortunate to play in *Welcome To Iron Knob*, a winner at both the Sydney Film Festival and the Australian Screen awards.

Ruth went on to gain her Martial Arts Instructorships with Sifu Nino Pilla, along with his two teachers Guro Dan Inosanto and Ajarrn Chai Sirisute, in the arts of Bruce Lee's Jun Fan/ Gung Fu Jeet Kune Do, Filipino Martial Arts Kali/ Escrima/ Arnis/Silat (empty hand and weaponry) and Muay Thai/Thai Boxing. She is also a MEAA graded Stunt Action Person (SAP). These qualifications have seen her take on action/ acting roles on ABC's *Wastelander Panda*, AMC's *Firebite* and with *The Rackaracka*. She is a regular fight/ action choreographer with State Theatre Company South Australia and State Opera South Australia, along with independent companies and schools all over Australia. She also worked as a Stunt Group Leader on Marvel's *Thor: Love and Thunder*.

In 2022 Ruth completed her Intimacy Coordination qualifications with HBO coordinator Alicia Rodis. This has seen her as an Intimacy-coordinator/consultant for Stan's *The Tourist*, ABC's *Aftertaste*, AMC's *Firebite*, State Theatre Company South Australia and upcoming feature film *Talk To Me*.

She is also a regular voiceover artist for radio and TV commercials, and a proud equity member, currently serving as the president of the South Australian Equity Branch.

Production Manager

**GABRIELLE
HORNHARDT**



Gabrielle graduated from Adelaide Centre for The Arts (AC Arts) in 2005 with an Advanced Diploma in Technical Production (Stage Management). She is the Production Manager at State Theatre Company South Australia.

Her Stage Management credits for State Theatre Company South Australia include *The Goat or, Who is Sylvia?*, *The Appleton Ladies' Potato Race*, *Dance Nation*, David Williamson's *The Club: an all-female, 3-actor version*, *In The Club*, *Vale*, *Rumpelstiltskin*, *Straight White Men*, *Kryptonite*, *Little Bird – Geelong Tour*, *Pinocchio*, *The Give and Take*, *Little Women* and *The Government Inspector*. Production Management credits include *Every Brilliant Thing*, *The Normal Heart*, *Antigone*, *Chalkface*, *Who's Afraid of Virginia Woolf?*, *Hibernation*, *Cathedral*, *Euphoria*, *Ripcord*, *Animal Farm*, *The Gods Of Strangers*, *That Eye, The Sky*, *Creditors*, *Terrestrial*, *Sense and Sensibility*, *Macbeth*, *A Doll's House*, *Sista Girl*, *Mr. Burns*, *The Secret River*, *Gorgon*, *Volpone* and *This is Where We Live*.

Other Stage Management credits include *Girl Asleep*, *School Dance*, *Fugitive*, *Big Bad Wolf*, *Grug*, *Escape From Peligro Island*, *Girl Who Cried Wolf*, *Nyuntu Ngali* and *The Wizard of Oz* (Windmill Theatre), *Me and My Shadow - USA Tour* (Patch Theatre), *Skeleton* (Larissa McGowan) and *Spectra* (Dancenorth). Company Manager credits include *G*, *Be Your Self – European Tours* (Australian Dance Theatre).

Gabrielle has also worked in Coordinator and Stage Management roles at a wide range of events and festivals such as Adelaide Festival, WOMADelaide, Adelaide Film Festival, Australia's Performing Arts Market, Adelaide Cabaret Festival, Adelaide Fringe Festival, Feast Festival, Adelaide International Guitar Festival and OzAsia Festival.

Stage Manager

**JESS
NASH**



Jess has been a Stage Manager since 2009.

Her stage management credits for State Theatre Company South Australia includes *Jasper Jones* and *The Popular Mechanicals* national tour.

Jess has been a part of the Stage Management team for all Adelaide Festival operas since 2017, recently Stage Managing Verdi's *Requiem*. She works with State Opera South Australia, Adelaide Symphony Orchestra, Adelaide Cabaret Festival, OzAsia Festival, Guitar Festival.

Assistant Stage Manager

**CARMEN
EVANS**



Carmen studied Stage Management at Adelaide College of the Arts and fulfilled a Stage Management Trainee position at State Theatre Company South Australia.

Her Assistant Stage Management credits include *Prima Facie*, *Single Asian Female*, *Chalkface* (with Sydney Theatre Company) and *Eureka Day* (State Theatre Company South Australia); *Hans & Gret* (Windmill Theatre Co, Adelaide Festival); *Fluffy* (DreamBig Children's Festival) and *The Penelopiad* and *Birdbrain Abridged* (a remount of Australian Dance Theatre's, *Birdbrain*).

Her Stage Management credits include the *Quartet Bar* (Adelaide Cabaret Festival) and dance shows, *Rip*, *Drag & Ruminare* (Adelaide Fringe Festival) and *Fyra*.

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Top (L-R): Tilda Cobham-Hervey, Ksenja Logos and Brett Archer
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