

NIDA

National Institute
of Dramatic Art

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2023

FESTIVAL OF EMERGING ARTISTS

6-9 DECEMBER NIDA THEATRES

WELCOME

Welcome to the 2023 Festival of Emerging Artists, the culmination of practical training for NIDA's MFA Directing students.

These seven directors have collaborated with students from every discipline at NIDA as well as artists and practitioners from our extensive industry networks to bring the wonder and awe of these productions to life.

These works bring you the artistry of NIDA set and costume designers, lighting designers, sound designers, video designers, costume supervisors, stage managers, make-up artists, props makers, construction managers, head electricians, technical assistants and video systems managers. They are joined by two MFA Writing students, as well as NIDA acting alumni.

The Directing students also draw upon their extended networks to bring in actors, writers and other collaborators from the wider community. This demonstrates that NIDA is a rich, industry-connected creative hub in which emerging artists can connect and bring to life truly meaningful, exciting new work.

NIDA prides itself on being a training ground for many of the most successful dramatic arts practitioners working in Australia and internationally. This Festival introduces the new generation of Australia's leading directors to watch out for. NIDA alumni are highly sought-after talent and many immediately find employment across stage, screen and other media.

We are confident that you will be seeing their work in the wider world very soon.

I'd like to thank the wonderful staff at NIDA for their hard work, passion and dedication in bringing another exciting Festival of Emerging Artists for audiences.

We wouldn't be able to present this Festival without the generous support from the Australian Government, as well as our corporate partners, trusts, foundations, supporters and donors. On behalf of our NIDA Board, the NIDA Foundation Trust Board, staff and students – thank you.

Liz Hughes
CEO

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DIRECTING

Master of Fine Arts (Directing)

In their training, Master of Fine Arts (MFA) Directing students work closely with student artists across all disciplines in the school. Many of their practice-led learning experiences also connect with external colleagues and industry partners such as the Actors Centre Australia, NAISDA dance college, and ABC's triple j unearthed, and rage programs. Through multiple live performances and multimedia projects, the directors spend the 15-month-long course honing their craft, creativity, and collaboration skills. This festival stands as the culmination of the practical component of training for the directors, a place to connect with contemporary audiences and express their unique directorial potential as they transition into the industry. The festival houses 7 short productions to be experienced across three different venues (The Reg Grundy Studio, The Studio and The Space).

The Space opens with *SEEN*, a new Australian play written by Xavier Hazard (MFA Writing for Performance). The production brings live form to the complexities of young people's relationships as they exist on the internet. A fresh and sharp reflection on intimacy and friendship. Rosa Campagnaro directs *The Attempted Rape of Susanna* adapted in collaboration with ARIA-award-winning composer Sally Whitwell. Inspired by Mozart and De Ponte's *The Marriage of Figaro*, this joyous yet provocative version of the tale lays bare the problematic scenario for contemporary times. Enchanting music, voice and cutting satire. The closing production in this venue is *Abigail Williams*, written and directed by Rebecca McNamee. In this compelling one-woman production, the so-called 'villain' of Arthur Miller's *The Crucible* finally has a voice. This is a prequel to one of the world's most powerful plays on intolerance, justice, and hysteria.

In The Studio, Mehhma Malhi directs *Ephemera* written by prolific Thai-Australian playwright and screenwriter Anchuli Felicia King. This production was first penned as a response to Caryl Churchill's *Love and Information* as part of the Royal Court Theatre's Living Archive productions. Here, conversations between three pairs of human beings in different times and places unfold side by side with fascinating connections to the ephemeral - here one minute, gone the next. Kurtis Laing then directs a rapid-fire mini-musical by the world's most lauded contemporary musical theatre artist, Lin Manuel-Miranda of *Hamilton* fame. *21 Chump Street* was a commission by the Brooklyn Academy of Music, where Miranda found riveting subject material in a *This America Life* podcast episode of the same name. Themes of the American justice system and its' ethics are entangled with young love in this wonderful morsel of musical theatre.

The Reg Grundy Studio is home to *Amadeus* written and directed by Temuulen Jargalsaikhan, inspired by Alexander Pushkin's *Mozart and Salieri*. Mozart is perused relentlessly by the various versions of jealousy that reside in Salieri. An expressionist contemporary music and theatre performance set in an electronic nightclub of the future. And to round out the festival we have *The Great Theatre of the World* by Pedro Calderón de la Barca, adapted and directed by Fernando de Miguel Fuertes. A 17th Century Spanish morality play gets a spectacular facelift in this unforgettable multidisciplinary theatrical event.

These productions stand as a testament to the ambitious creative artists moving into a radically evolving Arts climate. We're thrilled to welcome you to the festival and thank you for playing the most crucial role, our audience.

Dr Benjamin Schostakowski

Head of Directing, Course Leader

DESIGN

Bachelor of Fine Arts (Design for Performance)

The Festival of Emerging Artists is a unique collaboration across all disciplines at NIDA. These seven new productions showcase the distinct visions and voices and the highly developed creative, collaborative, and technical skills of all the artists involved. It is an acknowledgement and celebration of the complexity and diversity of our extraordinary student body.

For our second-year designers these productions are a valuable opportunity to move beyond the conjectural limits of their model box and studio into the real time and space of the theatre, with the attendant messiness, learning and hard-won rewards that come with creative collaboration.

This includes the collaboration with you. Each of these productions is made with the hope and expectation that a connection will be made between the artists and audience and that some necessary story or knowledge is shared. In the best theatre this sharing is reciprocal, and the makers and performers stand to learn as much from this shared experience as you.

Bob Cousins

Course Leader Design for Performance

Bachelor of Fine Arts (Technical Theatre and Stage Management)

Collaboration is the heart of NIDA's educational and artistic culture. The Festival of Emerging Artists celebrates that culture and provides an incredible opportunity for Technical Theatre and Stage Management (TTSM) students to create, explore, express, and learn alongside peers from a wide range of disciplines.

The festival is an invaluable forum for TTSM students to expand and refine their Technical Theatre and Stage Management practice. Congratulations and thank you to the students involved as Lighting Designers, Sound Designers, Video Designers, Production Stage Managers, Stage Managers, Head Electricians, Video Systems Technicians, Sound Systems Technicians and Production Coordinators across the season. Thank you, also, to the TTSM staff members who support our students. The guidance and expertise provided by our guest artists, professional mentors and TTSM tutors is deeply appreciated and continues to elevate our students' practice to new heights.

Well done to all on your excellent work.

Nicole Robinson

Course Leader Technical Theatre and Stage Management

STUDIO THEATRE

TEAM

EPHEMERA 21 CHUMP ST

The NIDA Festival of Emerging Artists productions showcase the graduating students of the MFA Directing program. These productions are made in collaboration with students from BFA Design for Performance, MFA Writing for Performance, BFA Costume, Properties and Objects, Technical Theatre and Stage Management, Diploma of Screen and Media (Makeup Services), Diploma of Live Production and Technical Services and other guest artists. Productions are up to 40 minutes each in length and are performed in repertory over a weeklong season at NIDA 2023.





EPHEMERA

6-9 Dec, 7pm
9 Dec, 12pm

Written By Anchuli Felicia King

A response to *Love and Information*, Anchuli Felicia King's *Ephemera* explores the universality of conversation and connection in modern love, online dating, and the internet through a series of vignettes.

Only getting glimpses of character, the audience is people watching. In this riveting and witty contemplation, we discover that sometimes the simplest exchanges have the greatest effect.

Cast (in order of appearance)

Holly Matthews
Leon Walshe
Esha Jessy
Ariyan Sharma
Caitlin Green
JK Kazzi

Creative/Production Team

Director	Mehhma Malhi
Set and Costume Designer	Andrea Knezevic
Lighting Designer	Izzy Morrissey
Sound Designer	Madeleine Picard
Movement Choreographer	Troy Honeysett**
Production Stage Manager	Jemima Owen
Stage Manager	Jasmine Power
Construction Manager	Nathan Lockyer
Costume Supervisor	Danielle Schache
Head Electrician	Thomas Hamilton
Production Coordinator	Archer Dametto
Properties Maker	Freyja Meany
Technical Assistant(s)	Lara Kyriazis, Hayley Cantrill, Isabella Treleaven

DESIGNER'S NOTE

Placing the audience as eavesdroppers, we challenge their comfort and question their role in invading strangers' conversations. Looking through a lens into public and private spaces, the audience are left wondering what position they take in observing the connections in each room. Inspired by the way people live and interact in the world around us, the design of *Ephemera* serves as a snippet into fragments of the spaces in which these everyday conversations may be overheard.

* Guest artist

** NIDA staff

DIRECTOR

MEHHMA MALHI

Mehhma Malhi is an emerging director who has recently returned to Sydney from New York. She has experience in philosophy, bioethics, and journalism and holds a Bachelor of Arts (Founders Day Honours) in Philosophy and Politics from New York University (NYU) and a Master of Science in Bioethics from Columbia University.

At NIDA she holds the Animal Logic Entertainment scholarship. Her directorial work includes *Poof!* By Lynn Nottage (Actors Centre Australia and NIDA), *Dragonfly – Peach Fur Music Video* (Triple J), and *ALL BOYS* (KXT Storytellers Festival), and she has assistant directed *Kindness* (NIDA) with Jessica Arthur.

Mehhma is passionate about sharing everyday stories that often go unheard, inspiring empathy through the narratives she presents, and bringing ethical dilemmas to the forefront.

Mehhma hopes her work will draw together all elements of community and excite audiences who otherwise would not engage with the theatre.



DIRECTOR'S NOTE

Ephemera feels like scrolling online, sampling tidbits of conversations without knowing the people behind the words. Working with the actors, I developed the characters within a space where the vignettes coexist contemporaneously, transporting the audience through a portal of time that allows them to resonate with the themes of the play.

21 CHUMP STREET

6-9 Dec, 9pm
9 Dec, 2pm

Music and Lyrics by Lin-Manuel Miranda
Based on the story by Robbie Brown

Tale as old as time. Guy meets Girl. Guy likes Girl. Girl asks Guy to buy her drugs. Guy buys Girl weed. Girl is an undercover cop. *21 Chump Street* is a captivating 15-minute musical by Pulitzer prize-winning writer Lin-Manuel Miranda. Based on a true story, it follows the unexpected consequences of a high-achieving student's infatuation with an undercover police officer. With music to rival the greats and a powerful message, it explores themes of justice, betrayal, and youthful naivety in the pursuit of love.

Cast (in order of appearance)

Justin	Harrison Mills
Naomi	Celeste Cortes-Davis
The Narrator	Hamish Wells
Tevin/Ensemble	Oliver Miskovich
Charlie/Ensemble	Gabrielle Lanham
Andrew/Ensemble	Elliot Aitkin

Band

Keyboard	Iris Wu*
Violin	David Milic*
Cello	Mina Scarratt*
Guitar	Aaron Bonduriansky*
Bass	Dominic Yeap-Holliday*
Drumkit	Finn Johnson*

Creative/Production Team

Director	Kurtis Laing
Musical Director	Iris Wu*
Choreographer	Ayrl Borce*
Set and Costume Designer	Max Shanahan
Lighting Designer	Izzy Morrissey
Sound Designer	Chaii Ki Chapman
Production Stage Manager	Jemima Owen
Stage Manager	Guinevere Fisher
Construction Manager	Nathan Lockyer
Costume Supervisor	Danielle Schache
Head Electrician	Thomas Hamilton
Production Coordinator	Archer Dametto
Properties Makers	Caleb Jackson Samantha Lim
Technical Assistant(s)	Lara Kyriazis Hayley Cantrill Isabella Treleven

DESIGNER'S NOTE

America has blurred the lines regarding what defines their education system from their justice system. The design world morphs a courtroom with a classroom, the harsh, sharp and linear architecture echos the entrapment narrative. The use of exaggerated American iconography satires contemporary political environments and legalites.

* Guest artist

** NIDA staff

DIRECTOR

KURTIS LAING

Kurtis Laing is an emerging Australian theatre-maker with a broad experience in both performing and creating theatre. Having completed his BFA in Drama at QUT in 2017 and a BA (Honours) in directing at the University of Queensland in 2021, studying his Master's at NIDA is the culmination of several years of study and practice. Kurtis also oversees the operations of theatre collective Good Time Theatrics as creative director.

Noteworthy projects include *When the Rain Stops Falling* by Andrew Bovell (Underground Productions, 2018), *Spring Awakening* by Frank Vedekind (Underground Productions, 2019), *Boogie Woogie Boys* (Hot Bread Comedy, 2020), *Awakening* by Daniel Lammin (Good Time Theatrics, 2021), and *Selkie* by Claire Alcock (La Boite Assembly, 2022).

Significant NIDA credits include *Sweeney Todd: The Demon Barber of Fleet Street* (Assistant Director, Director Constantine Costi, 2023) and *Pieces* (Music Video, DICE, 2023).



DIRECTOR'S NOTE

Directing *21 Chump Street* is a culmination of what Kurtis insists on referring to as 'his big musical year' instead of what some have suggested as the year he studied at Australia's premier dramatic institute. Regardless, his excitement to bring to fruition the coalesces of skills taught within the course and while observing the production of *Sweeney Todd* is in a word – palpable.

SPACE THEATRE

TEAM

SEEN

THE ATTEMPTED RAPE OF SUSANNA ABIGAIL WILLIAMS

The NIDA Festival of Emerging Artists productions showcase the graduating students of the MFA Directing program. These productions are made in collaboration with students from BFA Design for Performance, MFA Writing for Performance, BFA Costume, Properties and Objects, Technical Theatre and Stage Management, Diploma of Screen and Media (Makeup Services), Diploma of Live Production and Technical Services and other guest artists. Productions are up to 40 minutes each in length and are performed in repertory over a weeklong season at NIDA 2023.





SEEN

6-9 Dec, 7pm
9 Dec, 12 pm

Written by Xavier Hazard

SEEN is a platonic love story that stages the digital.

It's 2017. Year 11. New friends Andrew and Asha arrange their first kiss over Messenger. And promptly realise they're gay.

As they come of age, their unconventional friendship plays out over six years of text messages.

Written for the festival, *SEEN* is a new work about gen z friendships and internet culture.

Cast (in order of appearance)

Andrew	Faisal Hamza
Asha	Lilian Valverde
Bryn	Thomas Russell
Voice of Judy	Frankie McNair*
Corey	Ashan Kumar*

Creative/Production Team

Director	Jo Bradley
Set and Costume Designer	Elle Fitzgerald
Lighting Designer	Chris Milburn
Sound Designer	Carol Gonzales
Video Designer	Adetokunbo (TK) Abioye
Assoc. Lighting Designer	Harry Smyth
Dramaturg	Jo Bradley
Production Stage Manager	Sherydan Simson
Stage Manager	Thomas Shepherd
Construction Manager	Nick Day **
Costume Supervisor	Giulia Zanardo
Video System Supervisor	Thomas Howieson
Head Electrician	Yasmin Breeze
Properties Maker	Grace McCann
Technical Assistant(s)	Holly Nesbitt Justin Boerst Thomas O'Brien

DESIGNER'S NOTE

The design for *SEEN* brings to the life the narrative of two gay best friends reuniting online. A white backdrop, activated with vivid colours and projected text messages, memes and Tik Tok, represents the invisible architecture of the Internet, physicalised by the cast. The design allows us to explore how the internet makes and breaks relationships and plays with the interconnectedness of the colourful online space, and the desaturated 'real-world' periphery that surrounds it.

* Guest artist

** NIDA staff

DIRECTOR

JO BRADLEY

Jo is a director, critic and dramaturg who is passionate about new and contemporary playwriting. While at NIDA, Jo has directed the music video for Angela Rose's *Late Bloomer*, and worked with Imara Savage as her Assistant Director in the NIDA June Season production of Miriam Batty's *Scenes with Girls*.

Jo is passionate about collaborating with young playwrights as both a director and a dramaturg. In 2022, Jo directed the world premiere of *Young Bodies / Somebody's* by Miranda Michalowski at Flight Path Theatre. For KXT Storyteller's Festival, she has directed readings of two new works: *That's What She Said*, by Josephine Gazard (2022), and *California Orange Stellar* by Grace Wilson (2023). Jo studied Theatre at UNSW, and graduated with First Class Honours for her thesis on Female Artistic Directors at Australia's major theatre companies. Since 2014, Jo has run her own website, *Scribbles of Stage and Screen* where she reviews Sydney theatre.



DIRECTOR'S NOTE

When developing *SEEN* with playwright Xavier Hazard, my intention was to depict authentically the way young people talk to one another on the internet. In my directing, I've sought to capture how it feels to communicate via texts (the intimacy, immediacy, the perceived privacy to speak your innermost thoughts), rather than how it looks (two people holding phones).

THE ATTEMPTED RAPE OF SUSANNA

6-9 Dec, 8pm
9 Dec, 1 pm

Adapted by Rosa Campagnaro
& Sally Whitwell

Inspired by Mozart & Da Ponte's
The Marriage of Figaro

This is a new thought-provoking adaptation of *The Marriage of Figaro*, a contemporary reimagining set in a nondescript Australian city with a family of cashed-up bogans and the hired help. The action for this opera buffa begins as farcical but descends into tragedy. Think Mozart meets *Kath* and *Kim* meets *A Promising Young Woman*...

Cast (in order of appearance)

Susanna	Teagan Croft*
Figaro	Caleb Jamieson
Cherry	Chemon Theys*
Count	Declan Dowling
Countess	Anna Tafani*
Barbie	Beatrice Ainslie Kissing
Chorus/Understudy	Toby Quast

Band

Assistant Musical Director and Piano	Hunter Bailey-Watts*
Cello	Belvina Bai*

Creative/Production Team

Director	Rosa Campagnaro
Composer and Musical Director	Sally Whitwell*
Set and Costume Designer	Paris Koppens
Lighting Designer	Chris Milburn
Dramaturg	Lyall Brooks* Rebecca Duke
Movement Choreographer	Troy Honeysett**
Intimacy Consultant	Shondelle Pratt*
Assist Director and Choreographer	Lauren Mitchell
Production Stage Manager	Sherydan Simson
Stage Manager	Naomi O'Connor
Construction Manager	Lynsey Brown**
Costume Supervisor	Sam Hernandez
Head Electrician	Yasmin Breeze
Properties Maker	Georgia Raczkowski
Technical Assistant(s)	Holly Nesbitt Justin Boerst Thomas O'Brien
Makeup Artists	Mack Koppers Lana Mould

DESIGNER'S NOTE

The blending of opera, musical theatre, commedia and drama was pivotal in shaping the adaptation of this story. Our goal was to elevate this fusion in the design, creating a visual blend of realism and theatricality that immerses the audience in suspended disbelief whilst simultaneously inviting self-reflection. The intention for elements of the set to be badly built or look slightly off suggests the state of wrongness within this household. We want the audience to be entertained, to laugh at the stereotypes within the design and at the same time question their personal values and the values of our society.

* Guest artist

** NIDA staff

DIRECTOR

ROSA CAMPAGNARO

Rosa delivers her brand of theatre, performance and training through La Mama Theatre, MTC, NIDA, Deakin University and Drama Australia. Her practice is influenced by her training in Commedia dell'Arte (Venice, Italy), Jacques Lecoq (MTC, New York) and Shakespeare with Patsy Rodenburg.

As Artistic Director of *Make A Scene*, she created several school touring shows including an adaptation of Goldoni's *The Servant of Two Masters* (La Mama and published through Currency Press). She recently confronted her fear of filmmaking by successfully directing the music video *Are We There Yet?* for Triple J Unearthed! Rosa completed a Fellowship through the ISS Institute to research new performative and pedagogical approaches to Commedia with Master Teacher Giovanni Fusetti in (Padua, Italy).

Her directing practice has developed exponentially this year at NIDA and this, coupled with her background in Commedia has created a new hybrid methodology that now underpins her artistic process. Rosa is interested in the territory where tragedy and absurdity intersect and aims to create affecting provocative work where the audience oscillates between laughter, tears and possibly confusion.



DIRECTOR'S NOTE

This piece has a lot to say in a provocative way and requires intense collaboration with likeminds. The biggest joy for me is having this idea realised by a team of incredibly generous humans and creatives: from the design team to the actors and through to adapting with Sally - I couldn't be more grateful for this company. Grazie mille!

ABIGAIL WILLIAMS

6-9 Dec, 9pm
9 Dec, 2pm

Written by Rebecca McNamee

A 17-year-old girl has an affair with a 35-year-old married man. Her master. A father. A leader in his community. And she's the villain...? Set on the brink of the Salem witch trials, *Abigail Williams* is a powerful one-woman show that asks us to consider that perhaps even the villainous have their reasons.

Cast

Abigail Williams	Ebony Tucker*
Understudy	Este Breytenbach

Creative/ Production Team

Director	Rebecca McNamee
Set and Costume Designer	Angelina Daniel
Lighting Designer	Chris Millburn
Sound Designer and Composer	Keelan Ellis
Movement Choreographer	Troy Honeysett*
Intimacy Consultant	Shondelle Pratt*
Effects Consultant	Adam Mada*
Production Stage Manager	Sherydan Simson
Stage Manager	Maddison Craven
Construction Manager	Michael Harding**
Costume Supervisor	Giulia Zanardo
Head Electrician	Yasmin Breeze
Properties Makers	Samantha Lim Grace McCann
Technical Assistant(s)	Holly Nesbitt Justin Boerst Thomas O'Brien
Makeup Artists	Lucinda Beare

DESIGNER'S NOTE

The design for *Abigail Williams* gives Abigail agency over her storytelling and image creation. The accumulation of hanging elements in a void, penetrated by stark and stylised lighting, is enhanced by a temporal sound design blending the natural world with the liminal reaches of Abigail's mind. It pays homage to the Salem Witch Trials whilst also activating the space with its representation of figures, environments and core memories. As we understand more about Abigail and her world, more of it is revealed to us.

* Guest artist

** NIDA staff

DIRECTOR

REBECCA McNAMEE

Rebecca is a writer/director who can cross genres from drama to comedy whilst continuing to elicit authentic performance and emotionally affecting story. Her work challenges perceptions of women and their roles within societal constructs.

Working across the mediums of stage and screen, she has experience in both Australia and the US. Her award-winning short films have screened in festivals globally including in LA, New York, Toronto and Sydney. She is creator of the dramedy television series *Kissing Doorknobs*, based on the novel by Terry Spencer Hesser, and is a development writer on the comedy series *Winning for Fear of God Films/Neon Jane Productions*. She is currently adapting Dymphna Cusack's classic Australian play *Morning Sacrifice* for screen.

Rebecca has trained at the iconic comedy theatre, The Second City, in Chicago USA, as well as at Chicago Filmmakers and AFTRS. She is NIDA's 2023 recipient of the Andrew Cameron AM & Cathy Cameron Scholarship for MFA (Directing).



DIRECTOR'S NOTE

Searching for Abigail's story was like a thrilling treasure hunt, digging for little gems smothered by the weight of her reputation. Through research and the use of a period set in the rehearsal room, we explored Abigail's world and revived her memories before stripping the space back to the liminal to centre her story, and her story alone.

REG GRUNDY STUDIO

TEAM

AMADEUS THE GREAT THEATRE OF THE WORLD

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AMADEUS

6-9 Dec, 7pm
9 Dec, 12 pm

Written by Temuulen Jargalsaikhan
and Bianca Watkins
Inspired by Alexander Pushkin's
Mozart and Salieri

Prodigy composers Mozart and Salieri are reincarnated as modern-day DJs. After 200 years, Salieri is still trying to escape from the harsh reality of being second best of all time. Personalities inside Salieri - the fearful Aidas, the enthusiastic Shunhan, Logical Buuri, and the music loving Huu are drowning in jealousy as they discuss the nature of talent.

Cast (in order of appearance)

Antonio Salieri	Patrick Mandziy*
Wolfgang Amadeus Mozart	Reid Perry
Salieri Aidas	Madeline Flood
Salieri Shunhan	Cameron Steven Heslop
Salieri Buuri	Samuel McGown
Salieri Huu	Ari Tjandra
Joseph, Von Swieten, Madam Cavalieri	Violeta Brau Mugica

Creative/ Production Team

Director	Temuulen Jargalsaikhan
Composer	Yan Sae*
Set and Costume Designer	Edison Heartly
Lighting Designer	Topaz Marlay-Cole
Sound Designer	Jun Tung
Video Designer	Finlay Hogan
Co-writer and Assist Director	Bianca Watkins
Movement Choreographer	Troy Honeysett*
Production Stage Manager	Amy Norton
Stage Manager	Niamh Nolland
Construction Manager	Nick Day **
Costume Supervisor	Kit Moore
Sound and Video System Supervisor	Taylah Crouch
Head Electrician	Poppy Townsend
Production Coordinator	Matthew Phillips
Properties Makers	Alexander Mills Freyja Meany
Technical Assistant(s)	Bridgette Johnston Lucas Mund Isaac Sell

DESIGNER'S NOTE

Minimalist, hard-edged and multi-faceted, the design represents both the many different sides of Salieri and the stark, futuristic world of the play. The flat planes of the set and the monochrome, utilitarian techwear worn by the characters create a blank canvas which Salieri's thoughts, memories and imaginations can be projected onto, taking us deep into his mind while creating an immersive nightclub experience.

* Guest artist

** NIDA staff

DIRECTOR

TEMUULEN JARGALSAIKHAN

Temuulen Jargalsaikhan is an emerging filmmaker, actor, and director hailing from Mongolia. He has experience working on international productions from Germany, Italy, and Australia, establishing himself as a versatile professional in the film and theatre industry.

Having successfully attained his BFA in Acting from the MNUAC and Ernst Busch Academy of Dramatic Arts in 2020, Temuulen began his career at the Alpha Theatre in Ulaanbaatar. In 2021, Temuulen took on the role of creative director at the Orfey Theater, where he started his exploration of experimental and innovative theatrical forms. He currently pursues ongoing studies in directing at NIDA .

Notable highlights of his career - *Crime and Punishment* by Bayaraa Ya. at the Orfey Theatre in 2021, *Faust* by Batbold M. at the Alpha Theatre in 2019. In addition to his productions in theatre, Temuulen's passion for filmmaking has led him to write and direct over 30 short films, video clips, and advertisements during this period.



DIRECTOR'S NOTE

Inspired by Puskin's *Mozart and Salieri* (1830), Amadeus is a German expressionist approach to express the Salieri's feelings using 5 different emotions. A multidisciplinary performance event with original electronic music.

THE GREAT THEATRE OF THE WORLD

6-9 Dec, 8pm
9 Dec, 1 pm

Written by Pedro Calderón de la Barca
Adapted by Fernando de Miguel Fuertes

A duo of interdisciplinary artists, known as The Auteur and The World, are looking to create the ultimate piece to hold a mirror up to society. In this adaptation inspired by the Spanish Golden Age allegorical play of the same name, the pair will challenge six humans to play persisting and culture-transcending archetypes in a show that represents life.

Cast (in order of appearance)

The Auteur	Jack Patten
The World	Owen Hasluck
The Pauper	Madeline Li
The Worker	Toby Carey
The Beauty	Lillianne Lord
The Rich Man	Robert Minitier
The Discretion	Dakotah Love
The Queen	Teodora Matović

Creative/ Production Team

Director	Fernando De Miguel Fuertes
Set and Costume Designer	Geita Goarin
Lighting Designer	Topaz Marlay-Cole
Sound Designer	Grace Sackman
Movement Choreographer	Troy Honeysett*
Dramaturg	Taylah Miller
Production Stage Manager	Amy Norton
Stage Manager	Amelie McCarthy
Construction Manager	Lynsey Brown**
Costume Supervisor	Jaspa Frankish
Sound System Supervisor	Taylah Crouch
Head Electrician	Poppy Townsend
Production Coordinator	Matthew Phillips
Technical Assistant(s)	Bridgette Johnston Lucas Mund Isaac Sell
Makeup Artists	Abbey Hardwick Freya Wilkinson

DESIGNER'S NOTE

Inspired by the traditional staging of *The Great Theatre of the World* as a travelling festival show, we wanted to find a contemporary version. We looked to performance art and found gallery spaces had their own unique way of staging and displaying items. We took these elements, including the architectural features, paintings and atmosphere and have placed them within an immersive theatre space. Within this environment the actors are allowed to manipulate the set elements to create different staging opportunities as they perform their archetypes journeys for judgement.

* Guest artist

** NIDA staff

DIRECTOR

FERNANDO DE MIGUEL FUERTES

Fernando de Miguel Fuertes is a theatre and filmmaker from Mexico. With a social sciences educational background and extensive performing arts training, his industry experience ranges from classical Greek dramas to video game ads. Fernando's coaching-oriented style has equipped children and adults with the skills and confidence to succeed in cross-cultural environments for more than a decade.

Before moving to Australia as a permanent resident in 2022, Fernando developed projects in Querétaro, Mexico City, Beijing, Hangzhou and Shanghai. His career journey includes stints in policymaking; as interview prep coach; curriculum developer; event manager; drama teacher; documentary narrator; stage, film and voice actor; producer; playwright; and director. As a director Fernando has staged dozens of shows for different audiences in multiple formats, often combining genres and styles to question automatic associations and rethink the familiar.



DIRECTOR'S NOTE

A lifelong fascination with cross-cultural communication and the interaction of individual worldviews drives Fernando's critical approach to directing. Fernando thrives on multi-disciplinary collaboration and loves working with artists that give into the present as much as they understand the past for themselves and their audience.

STUDENTS' MENTORS

Thank you to the following artists who acted as mentors for the students on these productions:

Directing: Alex Berlage, Con Costi, Peter Evans, Carissa Licciardello, Dom Mercer, Kenneth Moraleda, Claudia Osborne and Tom Wright

Writing: Julian Larnach

Design: Stephen Curtis and Ara Steel

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