

NINDA



JUNE
PRODUCTION
SEASON
2024

**NIDA acknowledges the Traditional Owners and Custodians
of the sacred lands, from the mountains to the sea,
on which we learn and tell stories.**

**The lands of the Bidjigal, Gadigal, Dharawal and Dharug peoples.
We pay our respects to all Aboriginal and Torres Strait Islander
Elders past and present.**

**We also recognise the work and strength of Aboriginal
and Torres Strait Islander artists, workers and creatives within
the NIDA Community that spans this continent.**

Sovereignty was never ceded.

Always was, always will be Aboriginal land.

WELCOME



I am truly thrilled to welcome you to the 2024 June Season of Student Productions at NIDA.

The production seasons provide intensive practice-based and collaborative learning opportunities for students from a range of disciplines, ensuring they are industry-ready when they leave NIDA.

Students learn alongside industry experts, putting their skills into practice to create works that meet high professional standards, gaining confidence as courageous creatives.

These four productions offer an eclectic mix of local and international scripts, led by celebrated Australian and International industry professionals and performed by NIDA's third year Acting cohort.

Creating immersive worlds on stage and behind the scenes are students from Design, Props and Effects, Costume, Hair and Makeup, Set Construction Technologies and Technical Theatre and Stage Management.

It also features the creative vision of our Artistic Director in Residence, David Berthold, and a stellar group of professional artists he has brought together to lead the students in these productions.

It is fantastic to see the outcomes of the hard work of the incredible group of talented and passionate students and practising artists from diverse backgrounds and from all over Australia – the future leaders of our industry.

We couldn't present any of these high-calibre productions without support from the Australian Government, our Principal Partner for Property Services ARA, Principal Patron First Nations Program The Balnaves Foundation and Major Partners Technical Direction Company.

We are grateful to the trusts and foundations and the generous individuals who make up our donors and supporters.

We hope you enjoy these live productions.

Liz Hughes – NIDA CEO

PRESENTED BY NIDA

BFA Acting graduating cohort

BFA Design for Performance

BFA Costume

BFA Properties and Objects

BFA Scenic Construction and Technologies (SC&T)

BFA Technical Theatre and Stage Management (TTSM)

MFA Directing

Diploma of Live Production and Technical Services

Diploma of Screen and Media (Specialist Make-Up Services)

Diploma of Musical Theatre

Diploma of Stage and Screen Performance

NIDA employs a wide range of industry professionals on both a part-time and casual basis who teach and mentor students across all the courses.

NIDA would like to acknowledge and thank all the mentors and members of staff who have shared their expertise with the 2024 students.

COMPLETING THE CIRCLE



These four productions are created by NIDA students as a core part of their training and led by top professional artists. They are conceived, designed, rehearsed, built and presented in line with professional practices. That makes for great training and full experiences for you, our important audience.

Is humanity ever fully in control of its creations? This is one of the many questions posed by Mary Shelley's gothic masterpiece, here adapted and directed by NIDA's Head of Directing Benjamin Schostakowski. It's a story in the zeitgeist – the 2023 Yorgos Lanthimos film *Poor Things* riffs on it and Guillermo del Toro has a film version lined up for next year. But then again, it's never been out of the zeitgeist – there are 70 films and more than 100 plays based on the book, the first just a couple of years

after the story was first published in 1818. Recently, it's often been cited in heated debates over generative artificial intelligence.

Partly because Mary was only 19 when she completed *Frankenstein*, it's often claimed that her poet husband must have written most of it. (He didn't). Alice Guy-Blaché suffered a similar stain and was largely erased from the film history books until quite recently. The mother of cinema is the subject of this NIDA-commissioned theatre piece, which we hope will help imprint Alice in our own minds! We also hope that this new work, directed ingeniously by Mark Bolotin, will have a long life, helped by our friends at the National Theatre of Parramatta.

Rita Kalnejais charts hunter and prey in *First Love is the Revolution*, directed thrillingly here by Anthea Williams. This Australian play premiered in London in 2015 at a time when Rita was having trouble writing in British-English rather than her familiar Australian, so she wrote for talking animals! Like *Frankenstein*, the play is a fable that holds many meanings – in terms of families, how we treat other species, the food we eat, destiny and death, as well as love. If *Frankenstein's* monster seeks revenge, *Love is the Revolution*, while similarly brutal, holds hope.

First Love is a great coming-of-age story, and so is *The 25th Annual Putnam County Spelling Bee*. What a joyful, cheeky, rude blast it is. It holds its arms out so warmly to its audience, and in the truly expert hands of director Darren Yap, music director Andrew Bevis and choreographer Kelley Abbey it makes winners of us all.

This is a celebration of a new generation of Australian storytellers working across acting, music theatre, design, costume, props and effects, technical theatre and stage management, and set construction technologies. Your presence completes the performative circle. Thank you!

David Berthold – NIDA Artistic Director in Residence

The 25th Annual Putnam County Spelling Bee



The 25th Annual Putnum County Spelling Bee

Book by Rachel Sheinkin Music and lyrics by William Finn
Conceived by Rebecca Feldman, additional material by Jay Reiss

Directed by Darren Yap
Venue Playhouse
When 7, 8, 11-15 June 7.00pm, 8, 12 June 1.00pm

Run Times 90 mins no interval

Spelling never seemed so cut-throat as in this Tony Award-winning musical about six charming outsider teens edging closer to the coveted championship title. The Spelling Bee is the one place they can both stand out and fit in.

They are under the watchful eyes of parents and teachers who've barely made it out of their own adolescence. Witty and unexpectedly heart-warming, here's a show that proves that winning isn't everything and losing doesn't make you a loser.

Darren Yap, who has directed across Australia as well as in Singapore, Tokyo and the UK, helms a production with music direction by West End whizz Andrew Bevis and choreography by the legendary Kelley Abbey.

Content Advice:
Smoke and haze effects, flashing lights, sexual themes

Originally produced on Broadway by David Stone, James L. Nederlander, Barbara Whitman, Patrick Catullo
Barrington Stage Company, Second Stage Theatre

Licensed exclusively by Music Theatre International (Australasia).

"Based upon C-R-E-P-U-S-C-U-L-E, an original play by The Farm.

The Barrington Stage Company workshop of THE 25TH ANNUAL PUTNAM COUNTY SPELLING BEE was originally co-directed by Michael Barakiva and Rebecca Feldman.

Darren Yap

Darren's directing credits include *Tim* by Tim McGarry for Christine Dunstan Productions, Sydney Theatre Award production *Yong* for Monkey Baa and *The One* and *Clydes* for Ensemble Theatre. His international credits include *Joseph and his Amazing Technicolour Dreamcoat* and *Ghost, The Musical* in Tokyo, Staging Director for World Expo for Artists in Motion in Dubai and many more.

Kelley Abbey

Helpmann award-winner, Kelley Abbey is a leading player in musical theatre, an accomplished choreographer and creative director for TV and stage. Her film credits include choreography for *In Her Skin*, *Goddess* and the Oscar winning, *Happy Feet* which earned her a Hollywood Choreography Media Honour.

Andrew Bevis

Andrew Bevis has an international career as both theatre creative and Actor. Lead roles in West End and U.K. productions include *Martin Guerre*, *Les Misérables*, *Romeo and Juliet*, *Jerry Springer: The Opera*, *Little Women*, *Sweeney Todd*, *The Hypochondriac* and *South Pacific*.

The Farm was founded in 2000 by Rebecca Feldman, Artistic Director. It is a collective of writers and performers, including Jay Reiss, Dan Fogler, and Sarah Saltzberg. The Farm's interest is in the role of improvisation in creating new work for the theatre. The Farm initially designates a two-week intensive period in which to discover, develop, and rehearse a play from the impulses borne mainly out of the pressure of a deadline. Previous projects include "Super" (at Atlantic Theatre Studios), "Why I Hate Florida" (workshop at White Wave in DUMBO) and "C-R-E-P-U-S-C-U-L-E" (at the Present Company Theatorium in October 2002), on which "The 25th Annual Putnam County Spelling Bee" is based. The character and original dialogue of "Beth Marguiles," "Vice President Douglas Panch," "Mr. Barfee," and "Logan Schwarzengrubenierre" were created by Rebecca Feldman, Jay Reiss, Dan Fogler, and Sarah Saltzberg, respectively."

DIRECTOR'S NOTE

Darren Yap



When David Berthold and Nicole Stinton asked me to direct *Spelling Bee*, my hope was that the show would be a healing experience for the company.

And I believe it has been. I have loved every single minute being back at NIDA and working with these future theatre makers. They inspire me. Thank you Kelley and Andrew for making this sooooo much fun. I've had a blast! On behalf of the creatives, cast and production team, we hope you a great time at *Spelling Bee*. I hope it brings back special memories of when you were a child. When Life was 'simpler'.

CHOREOGRAPHER'S NOTE

Kelley Abbey



I've loved working with the students on the physical language of *Spelling Bee*. We've had a blast stepping into the delicious world of their child like selves. Singing, dancing and acting at the same time takes an athlete and an artist. They've been extraordinary in applying themselves to the demanding art form that is Musical Theatre. The future is bright!

MUSICAL DIRECTOR'S NOTE

Andrew Bevis



Staging a musical requires a diverse skill set from a performer. The music of William Finn calls upon careful preparation and a strong musicianship in performance to successfully present the variety of musical styles and complexities of the score. The cast of *Spelling Bee* took on this challenge with immense humour, playfulness and musical finesse. It has been a joy to guide them as they navigated their musical journey on this production. I know they will entertain and touch your heart. They have done both for me.

THE COMPANY

CAST (in order of appearance)

- Chip Tolentino** Leon Walshe
- Logainne Schwartzandgrubenierre** Dakotah Eve Love
- William Barfeé** Rachel Crossan
- Leaf Coneybear** Braeden Caddy
- Marcy Park** Esha Jessy
- Olive Ostrovsky** Georgia Yenna Oom
- Rona Lisa Perretti, Olive's Mum** Alex Travers
- VP Douglas Panch, Olive's Dad** Robert Minitier
- Voice of Spelling Bee Judge** Harrison Mills
- Mitch Mahoney** Andrew Bevis*
- Ensemble (DMT)*****
- Audience Marshalls, Leaf's Dad, Leaf's Mom, Carl Grubenierre, Dan Schwarz, Jesus** Paul Leandre Escorrido
Georgia Laga'aia
Brandon Lindsay
Julia Mitnovetski
Phoebe Schultz-Webb
Matt Trethewy
- Conductor/ Keyboard 1** Andrew Bevis*
- Keyboard 2** Chris King*
- Reeds** Laura Power*
- Cello** Clare Kahn*
- Percussion** Alysa Portelli*
- Keyboard Percussion** Mitchell Brown*
- Keyboard programmer/ consultant** Sean Peter*

- Director** Darren Yap*
- Musical Director** Andrew Bevis*
- Choreographer** Kelley Abbey*
- Set/Props Designer** Edison Heartly
- Costume Designer** Max Shanahan
- Lighting Designer** Topaz Marlay-Cole
- Sound Designer** Fin Hogan
- Sound System Designer** Poppy Townsend
- Voice Coach** Raechyl French*
- Assistant Directors** Nic Puni
Harrison Simmons
- Production Stage Manager** Julianna Stankiewicz
- Construction Manager** Nathan Lockyer
- Costume Supervisor** Giulia Zanardo
- Props Supervisor** Freyja Meany
- Deputy Stage Manager** Thomas Hamilton
- Production Coordinator** Thomas Howieson
- Head Electrician** Harry Smyth
- Set Assistant Designer** Danielle Rodriguez
- Costume Assistant Designer** Joey McKenzie
- Assistant Stage Managers** Brent Russell
Lila Browning
- Set Construction Assistants and Crew** Luca Mark
Ingo Cottier
- Costume Assistants and Costume Makers** Mali Smedts
Jackson Lorrigan
- Props Assistant** Millie Rollason
- Floor Electrician** Shevon McCormack-Edwards
- Microphone Technician** Hayley Cantrill
- Environmental Coordinators** Max Shanahan
Thomas Howieson

Thank you Owen Ironside (Meyer Sound)

REHEARSAL





FIRST LOVE IS THE REVOLUTION

First Love is the Revolution

Written by Rita Kalnejais

Directed by	Anthea Williams
Venue	Studio
When	5 - 8, 11-13 June 7.15pm 7, 14 June 1.00pm
Run Times	100 mins no interval

First Love is the Revolution is a star-crossed, cross-species romance like no other. *Romeo and Juliet* is pushed to extremes in this endearing Australian play about a forbidden romance between a bullied 14-year-old boy and a young fox with a brutal birthright. This unconventional love story between hunter and prey is an ingenious exploration of our relationships with family, destiny and freedom as we follow two individuals searching to find their own way of being in the world.

Written by *Babyteeth* author Rita Kalnejais and directed by Anthea Williams (Belvoir, MTC), this is a story of whirring, all-consuming first love.

Anthea Williams is an award-winning theatre director and an emerging film director. She is a Churchill Fellow and develops both theatre and screen writing.

Anthea's directing credits include *Pony* and *Since Ali Died* (Griffin), *Winyanboga Yurringa*, *Hir*, *Kill the Messenger*, *Cinderella*, *Forget Me Not*, and *Old Man* (Belvoir), *Flight Paths* and *Thing I Could Never Tell Steven* (National Theatre of Parramatta), *M'ap Boulé* (UTP), *Sleeplessness* (Carriageworks), *Mother's Ruin* (National and UK tours), *The Humans* (Red Line), *Two Cigarettes*, *50 Ways to Leave Your Lover*, *Turf*, *suddenlossofdignity.com*, and *The Great British Country Fete* (The Bush), *The Appleton Ladies Potato Race* and *The Pink Hammer* (The Court), *Love and Information*, *The Colby Sisters of Pittsburgh*, *Pennsylvania*, *#KillAllMen* (NIDA) among others.

Content Advice:

Smoke and haze effects

Course language, adult themes, depictions of violence

DIRECTOR'S NOTE



Anthea Williams

Rita Kalnejais has written a glorious play about humanity, youth, hunger and desire called, *First Love is the Revolution*. And what a title – such a statement. Brave and big hearted, this play is *Romeo and Juliet* pushed to extremes. Our unlikely sweethearts are a 14-year old boy and a fox. Both are dealing with families in crisis. Both are figuring out what parts of family lore they want, and what parts they need to escape. And both are learning who they are, and how they want to live.

I love that Rita Kalnejais has written animals into this play. Humans can be so beastly, particularly in how we dehumanise those we don't see has part of our tribe, and also in how we treat young people. But also, how delightful to look at the overwhelming deliciousness of first love and all its new horizons, through the prism of another species.

How delightful to get to direct this play at NIDA, with this fabulously talented cast and crew of emerging theatre makers. They have brought such energy and joy into the rehearsal room. I hope you enjoy the world they have created.

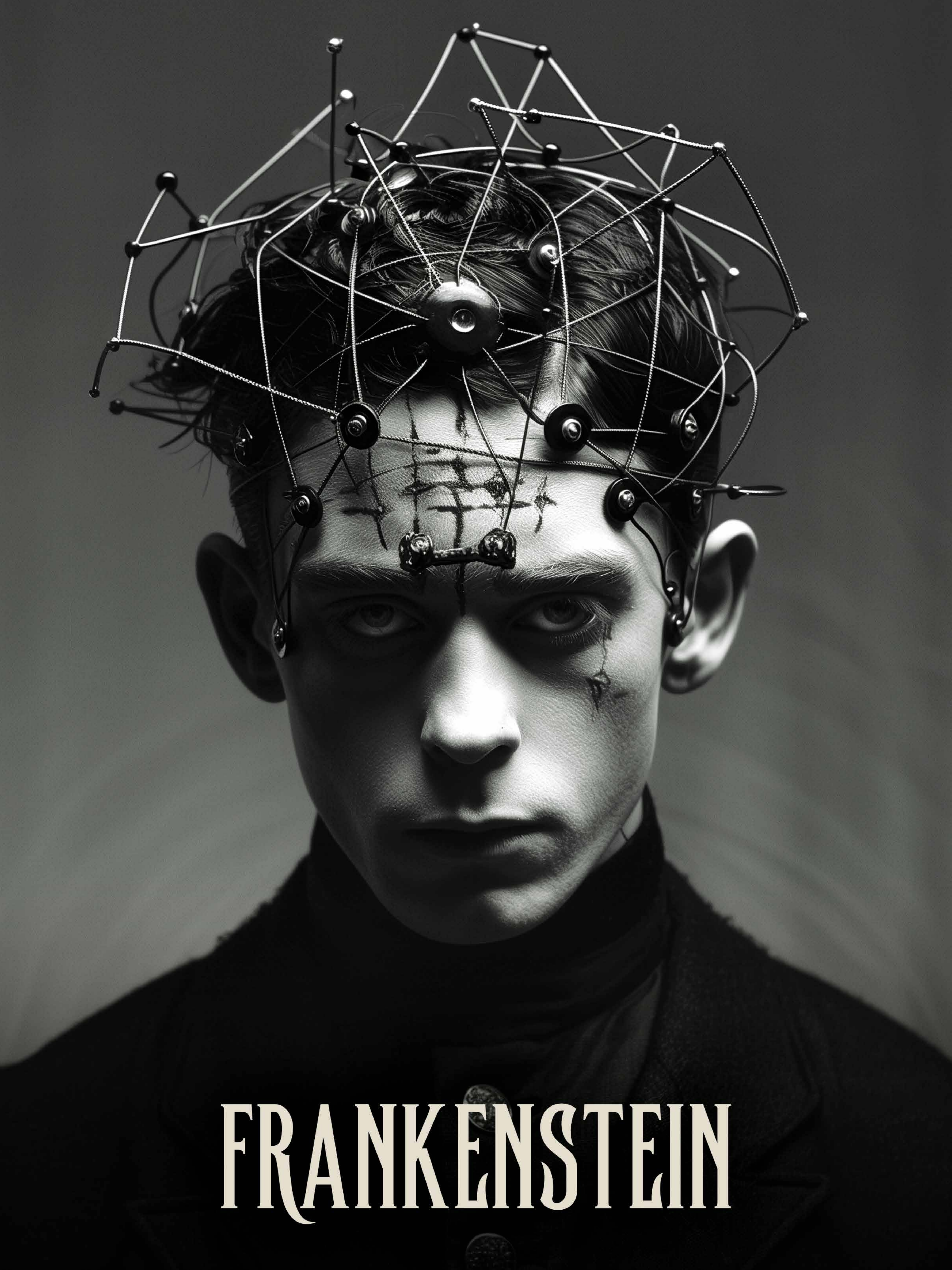
THE COMPANY

CAST (in order of appearance)
Gustina, Quentin Georgia-Paige Theodos
Chicken, Gemma,
Smulan the cat
Rdeca Janita Barber
Thoreau, Ravis Danny Howard
Cochineal, Bailey Brightholly Nininahazwe
Chicken
Simon, Gregor Mole, Cameron Steven
Rat
Basti Bakri Idris Mohamed
Understudies***
Chimezie Anochie
Julia Boyd
Lucas Stace

Director Anthea Williams*
Set/Props/ Paris Koppens
Costume Designer
Lighting Designer Yasmin Breeze
Sound Designer/ Naomi O'Connor
Composer
Voice Coach Laura Farrell*
Intimacy Coordinator Caroline Kaspar*
Movement Coaches Troy Honeysett*
Gavin Robins**
Assistant Director Ruby Lorraine
Production Stage Carol Gonzales
Manager
Construction Matthew Hinton*
Manager
Costume Supervisor Kit Moore
Props Supervisor Samantha Yue Ting Lim
Deputy Stage Amelie McCarthy
Manager
Head Electrician Guinevere Fisher
Set/Costume Imogen Hale
Assistant Designer
Assistant Stage Lola Hunt
Manager
Costume Assistant Karamea Gostt
and Maker /
Environmental
Coordinator
Props Assistant Hayley McGregor
Technical Assistants Lilly Green
Dani Cairns

REHEARSAL





FRANKENSTEIN

FRANKENSTEIN

by Mary Shelley

Adapted by Benjamin Schostakowski

Directed by	Benjamin Schostakowski
Venue	Space
When	6 - 8, 11, 12, 14 June 7.30pm 8, 11 June 1.00pm
Run Times	90 mins no interval

A young scientist dreams of reanimating the dead in this electric new adaptation of Mary Shelley's classic *Frankenstein*. As the world grapples with the proliferation of artificially intelligent life, this gothic fable hits a nerve. This production is a pitch-black fever dream, visually striking and horrific.

Adapted and directed by NIDA's Head of Directing Benjamin Schostakowski, who recently directed two striking works for NIDA, *Metamorphosis* and *The Seagull*.

Benjamin Schostakowski is an award-winning director who graduated from the NIDA directing course (2013).

Frankenstein marks the sixth production he has directed for NIDA mainstage production seasons.

In his career, Benjamin has worked with Channel 7, Melbourne Theatre Company, Queensland Theatre Company, Opera Australia, Opera Queensland, La Boite Theatre Company, NIDA, Victorian College of the Arts (VCA) and Queensland University of Technology (QUT). He worked as Artistic Director of the Festival of Australian Student Theatre from 2009-2012 and was appointed Associate Artist of Queensland Theatre Company in 2011.

His qualifications include Doctor of Philosophy, QUT; Graduate Diploma of Dramatic Arts (Directing) NIDA; and Bachelor of Creative Industries (Hons) QUT. He is Head of Directing, Course Leader at NIDA.

Content Advice:

Loud noises (inc gunshot), smoke and haze effects, spark effects, and flashing lights

¹⁹ Depictions of violence and mature themes

DIRECTOR'S NOTE

Benjamin Schostakowski



Invention, it must be humbly admitted, does not consist in creating out of void, but out of chaos; the materials must, in the first place, be afforded: it can give form to dark, shapeless substances, but cannot bring into being the substance itself - Mary Shelley

As the world grapples with the proliferation of artificially intelligent life and the ethical dilemmas it brings, Shelley's gothic masterpiece continues to hit a nerve - exploring themes of ambition, scientific ethics, and the monstrous consequences of humanity's relentless pursuit of godlike power.

Our production's visual and thematic elements are designed to immerse the audience in the pitch-black fever dream of the original story first published in 1818. From the moment the lights dim, you are invited into a knowingly theatrical world, visually striking, and deeply horrific. We have drawn on Romanticism's aesthetic and storytelling techniques, the relationship between humans and nature, sublime beauty,

and the uncanny inherent in unbridled imagination to guide the storytelling. The connections between the contemporary world and the world of Frankenstein are there to consider through contrast.

The creative process has been a joyous exploration, engaging the talents of actors, designers, technicians, and makers in a truly collaborative effort to bring Shelley's nightmarish vision to life. The result is a production that breathes fresh electricity into the cautionary tale but also serves as a testament to the creative talents of our next generation of professional artists.

THE COMPANY

CAST (in order of appearance)
Man, Henry Clerval Kris Dixon
The Creature Faisal Hamza
Victor Frankenstein Jack Bridges
Elizabeth Lavenza Ella Sexton
Justine Moritz, Agatha Delacy Bon Bon Mpofo
Mrs Delacy, William Frankenstein Celeste Cortes-Davis
Understudy /Victor Frankenstein*** Oliver Edis
Understudies*** MJ Owusu-Ansah
 Ruva Shoko

Director Benjamin Schostakowski **
Set/Props Designer Andrea Knezevic
Costume Designer Angelina Daniel
Lighting Designer Martin Kinnane*
Sound Designer Claire Edmonds-Wilson
Voice Coach Patrick Klavins*
Intimacy Coordinator Shondelle Pratt*
Movement Coach Troy Honeysett*
Assistant Directors Clement Rukundo
 Lou Quill
Production Stage Manager Jemima Owen
Construction Manager Nicholas Day**
Costume Supervisors Jaspa Frankish
 Danielle Schache
Props Supervisor Grace McCann
Deputy Stage Manager Jasmine Power
Head Electrician Matthew Phillips
Props Maker Caleb Jackson
 Samantha Yue Ting Lim
Set Assistant Designer Shay Dowley
Costume Assistant Designer Leah Hall
Assistant Stage Managers Isabella Muslado
 Otto Zagala
Make-up Saturn Amos
 Isabella Chesterman
 Abbey Conroy
 Lara Goyen
 Theodore Herbert
 Olivia Lovelock
 Lily New
 Miranda Reid
 Alya Ting
Set Construction Assistants, Crew Emile Stuart
 Jamie Sellar
Costume Assistants Sean Farnworth
 Hayley Page
Costume Makers Jaspa Frankish
 Sam Hernandez
 Kit Moore
 Giulia Zanardo
 Sean Farnworth
 Hayley Page
Props Assistant Nat Lawson
Floor Electrician Alegra Penrose
Technical Assistant Eloise Tanti
Environmental Coordinator Jasmine Power

REHEARSAL





Alice:

Mother of Cinema

ALICE: MOTHER OF CINEMA

by Mark Bolotin, Shiyang Zheng and Michele Gould

Directed by	Mark Bolotin
Venue	Reg Grundy
When	7 - 8, 11, 12, 14 June 7.30pm 8, 11 June 1.00pm
Run Times	94 mins no interval

A co-production with the National Theatre of Parramatta.

Alice Guy-Blaché was the mother of cinema. She was the first person to make a narrative film, and one of the first to use synchronised sound, close-ups, colour and so much more. For 10 years she was the only female filmmaker in the world, creating almost 1,000 films and running her own film studio. Yet her ground-breaking role has been forgotten or systematically erased.

This specially commissioned new work by Mark Bolotin, Shiyang Zheng and Michele Gould combines immersive cinema and multimedia theatre and is based on Mark Bolotin's ongoing 'Etc: Experiments in Theatre and Cinema' project, supported by NIDA X.

This commission is supported by the Frederick J Gibson Bequest.

Mark Bolotin is an award-winning theatre director, writer and multimedia artist, as well as the artistic director of Synarcade Audio-Visuals and co-founder of the leading New York art technology company Hyphen Hub. Bolotin has written and directed large-scale multimedia work across the world including the interactive theatre experience

Emergence: Build Your Own Being (Sydney Opera House, Melbourne Arts House, Canberra Street Theatre), twelve-headed multimedia rock opera *The Lumiphonic Choir* (3LD New York, SXSW, Burning Man, MOMA Zagreb) and multimedia show *Etc: Experiments in Theatre and Cinema* (National Theatre of Parramatta).

Bolotin has a Masters of Directing from NIDA and has showcased his multimedia work at TEDxSydney, served as Arts Co-Director for New York City's inaugural Creative Tech Week 2016, and been invited as a delegate for the Future Innovators Summit at Ars Electronica, Austria.

Film footage courtesy of the Library of Congress (USA) and GP Archives (France)

Content Advice:

Loud noises, strobe lighting, smoke and haze effects

PIANO PARTNER

KAWAI

DIRECTOR'S NOTE

Mark Bolotin



The birth of cinema was a wild and hugely inventive time when theatre-makers, magicians and engineers experimented with a new art-form.

One of the very first films by the Lumières – a train rushing towards a screen - allegedly sent café patrons gasping and screaming out of their seats. Early cinema was performative, embodied...and full of wonder.

But just over a century later, cinema has become largely codified, calcified and set in its ways. Audiences sit in the dark, forbidden to talk, looking passively at a glowing rectangle.

What happened?

In 2016, I started to imagine a series of short multimedia performances to test the rules of cinema. What if audience members could talk to a character in the film? Or take a pair of scissors and cut the screen away?

This became “ETC – Experiments in Theatre and Cinema.”

Initial showcases were held in 2021 and 2023 with the support of the National Theatre of Parramatta, Creative Australia and the NIDA X initiative.

Alice: Mother of Cinema is the first full realisation of the ETC concept, a special new commission from NIDA, co-produced by the National Theatre of Parramatta.

The work is based on the life of Alice Guy-Blaché, a pioneer filmmaker and extraordinary visionary, who made and broke the rules of cinema, just as ETC aspires to do.

Alice was there at the Lumières' very first screening and saw something that everyone else missed – the potential of cinema as a story-telling medium. She made the world's first narrative film and helped pioneer many of the things we now take for granted – the use of colour, sound, close-ups. Yet her role in cinema history has largely been forgotten or erased.

Co-writing with Michele Gould and Shiyan Zheng, we felt there was something incredibly haunting and beautiful in Alice Guy-Blaché's story: a woman who helped birth this new art-form of memory, then fought for decades to have her role remembered.

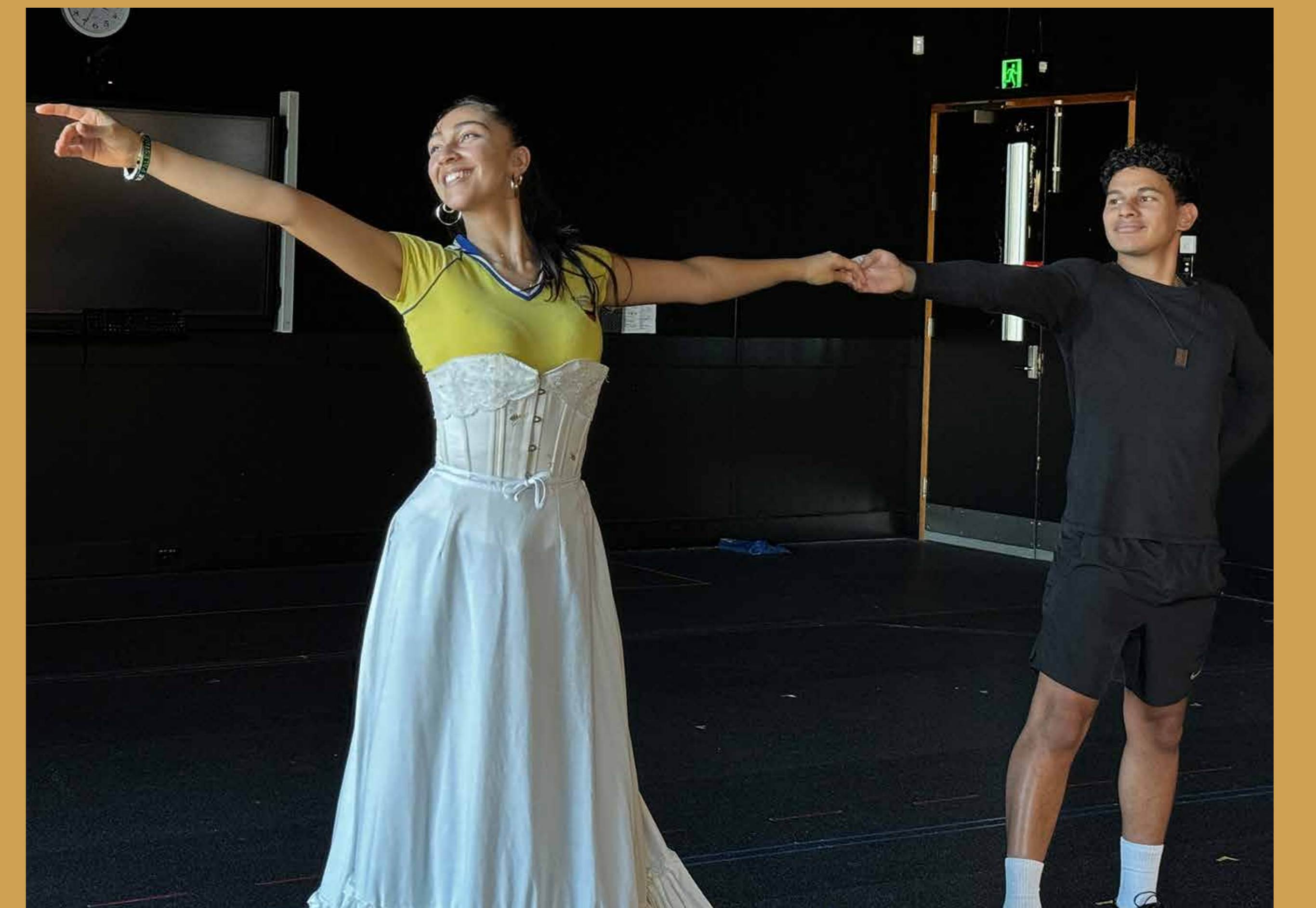
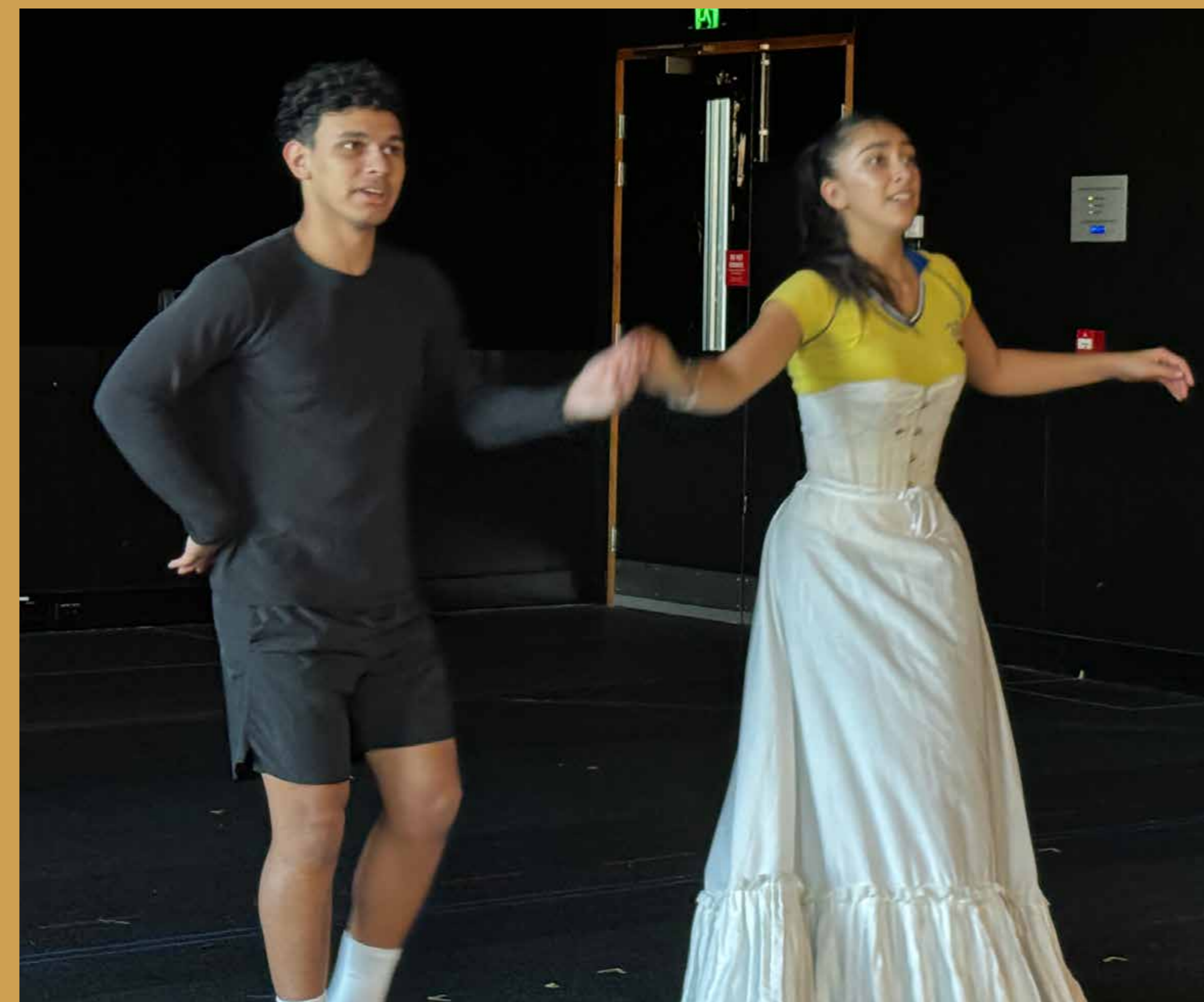
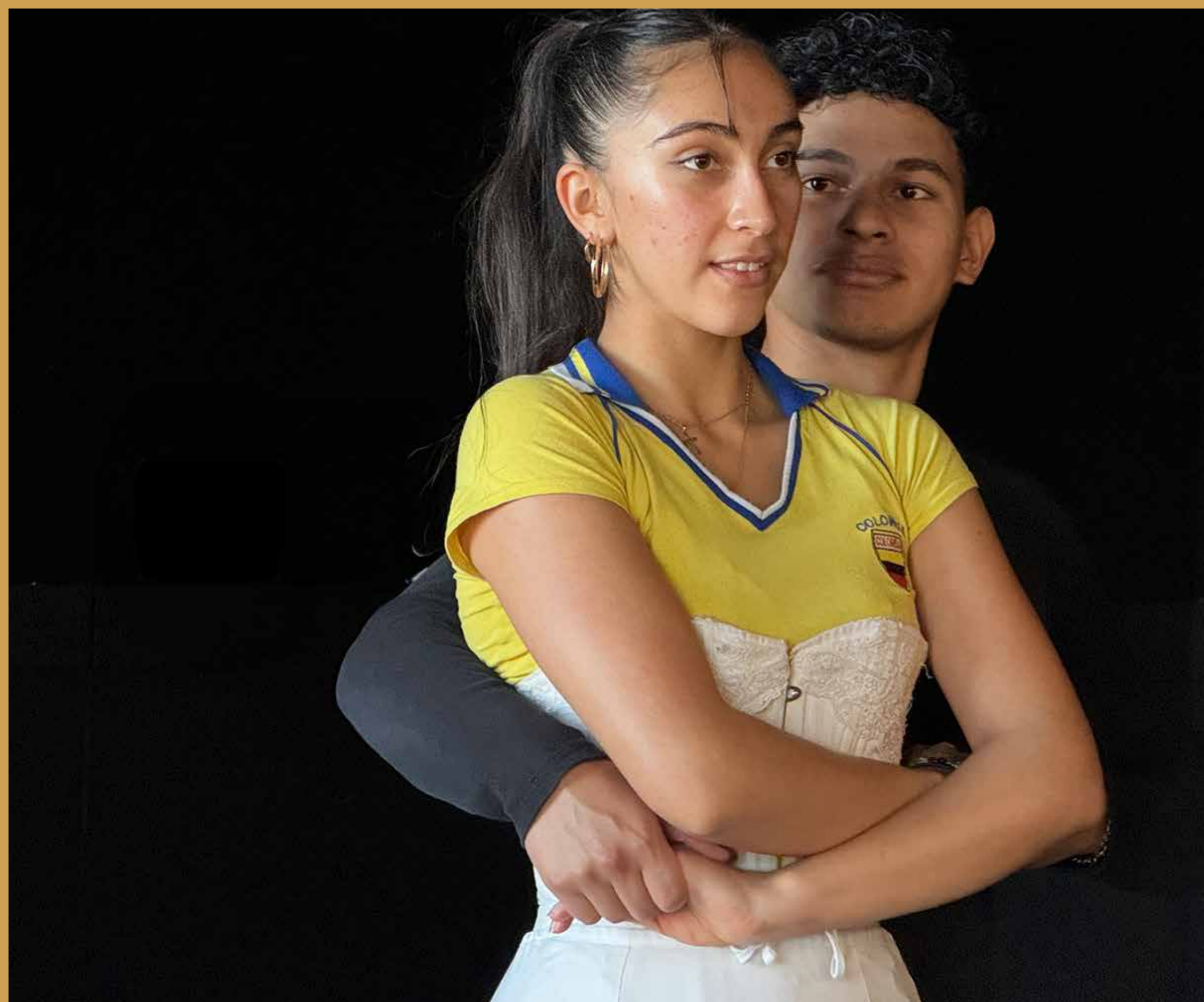
I am so grateful to work with such an exceptional group of NIDA students to bring Alice's story to life. The passion, skill and dedication of the cast, creatives and crew in realising this ambitious new multimedia work astonishes me. The future of multimedia theatre is in great hands.

THE COMPANY

CAST (in order of appearance)
Alice Guy-Blaché Lilian Alejandra Valverde
George Méliès, Rhys Johnson
Thomas Edison,
Auguste Lumière,
construction worker
Léon Gaumont, Harrison Mills
Herbert Blaché, Louis
Lumière, the Archivist
Older Alice (film) Karen Vickery*
Understudies***
Reid Hudson
Apsara Lindeman

Director Mark Bolotin*
Dramaturg Hilary Bell*
Set/Props Designer Elle Fitzgerald
Costume Designer Geita Goarin
Lighting Designer Veronique Benett*
Sound Designer Chaii Ki Chapman
Video Designer Adetokunbo (TK) Abioye
Composer and Pianist Gavin Ahearn*
Voice Coach Angela Sullen*
Director of Photography (film shoot) Benjamin Powell*
Assistant Directors Lucy Rossen
Nelson Blake
Production Stage Manager Sherydan Simson
Construction Manager Lynsey Brown**
Rigging Supervisor Michael Harding**
Costume Supervisor/s Sam Hernandez
Props Supervisor Alex Mills
Video Design Consultant Mic Gruchy*
Deputy Stage Manager Thắng Tùng
Head Electrician Thomas Shepherd
Video Systems Supervisor Archer Dametto
Associate Video Designer Taylah Crouch
Props Maker Caleb Jackson
Set Assistant Designer Harry Robinson
Costume Assistant Designer Adithi Iyer
Assistant Stage Managers Jonathan Ogilvie
Alexandria White
Set Construction Assistants, Crew Jonathon Hartley
Make-up Saturn Amos
Isabella Chesterman
Abbey Conroy
Lara Goyen
Theodore Herbert
Olivia Lovelock
Lily New
Miranda Reid
Alya Ting
Costume Assistant Emilia Lilischkis
Costume Makers Danielle Schache
Emilia Lilischkis
Props Assistant Ezra Raj-Seppings
Floor Electrician Darcy Duncan
Microphone Technician Max Bradley
Environmental Coordinator Geita Goarin

REHEARSAL



circus cabaret spectacular

Tricks & Tricksters



Step Right Up Step Right Up!

witness the madness and wonder

things aren't ever what they seem...

Join us in the Foyer

Friday 7 June 4:00pm
Tuesday 11 June 6.00pm
Wednesday 12 June 6.00pm
Thursday 13 June 6.00pm

PIANO PARTNER

KAWAI

THE COMPANY

PERFORMERS From Musical Theatre
Amelia Millington
Braden Langley
Hayley Perry
Jasmyn Negrao
Jimmy Chapman
Lachlan Nash
Luc-Pierre Tannous
Olivia Rock
Piper Farrell
Pippa Luscombe
Rosemary Spelman
Selin Idrisoglu
Siena Williams

Director Monica Sayers**

Musical Director David Gardos**

Choreographer Daniel Dolling**

Audio and Lighting Diploma of Live Production and Technical Services
Alex Roche
Anthony Arcaya
Billy Charlton
Chelsea McGuffin
Chuanie Luu
Harper Johnston
Lucy Edwards
Luke McGilvray
Luke Ryan
Maddy Turner
Max Vallis
Meg Johnson
Mitchell Bartie
Mitchel Emphield
William Phillips

Make-up Diploma of of Screen and Media (Specialist Make-up Services)
Abbey Conroy
Aiya Ting
Isabella Chesterman
Lara Goyen
Miranda Reid
Olivia Lovelock
Saturn Amos
Theo Herbert

GRADUATING STUDENTS

Bachelor of Fine Arts — Acting



Alex Travers Bakri Mohamed Bon Bon Mpofu Braeden Caddy Brightholly Nininahazwe Cameron Steven



Celesté Cortes-Davis Dakota Eve Love Danny Howard Ella Sexton Esha Jessy Faisal Hamza



Georgia Yenna Oom Georgia-Paige Theodos Harrison Mills Jack Bridges Janita Barber Kris Dixon



Leon Walshe Lilian Alejandra Valverde Rachel Crossan Rhys Johnson Robert Miniter

Bachelor of Fine Arts — Costume



Jaspa Frankish Sam Hernandez Kit Moore Danielle Schache Giulia Zanardo

Bachelor of Fine Arts — Design for Performance



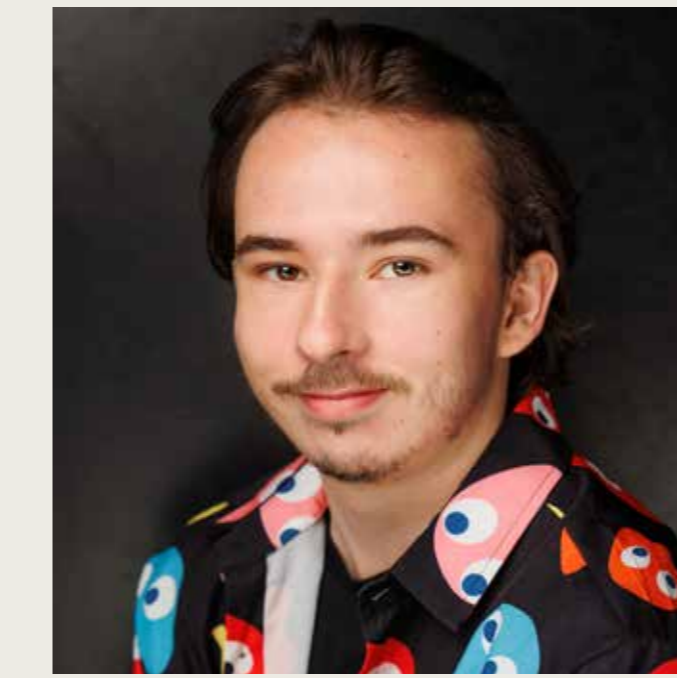
Andrea Knezevic Angelina Daniel Edison Heartly Elle Fitzgerald Geita Goarin Max Shanahan Paris Koppens

Bachelor of Fine Arts — Properties and Objects



Alex Mills Caleb Jackson Freyja Meany Georgia Raczkowski Grace McCann Samantha Yue Ting Lim

Bachelor of Fine Arts — Scenic Construction and Technologies



Nathan Lockyer

Bachelor of Fine Arts — Technical Theatre and Stage Management



Carol Gonzales Claire Edmonds-Wilson India Lively Jemima Owen Julianna Stankiewicz Naomi O'Connor



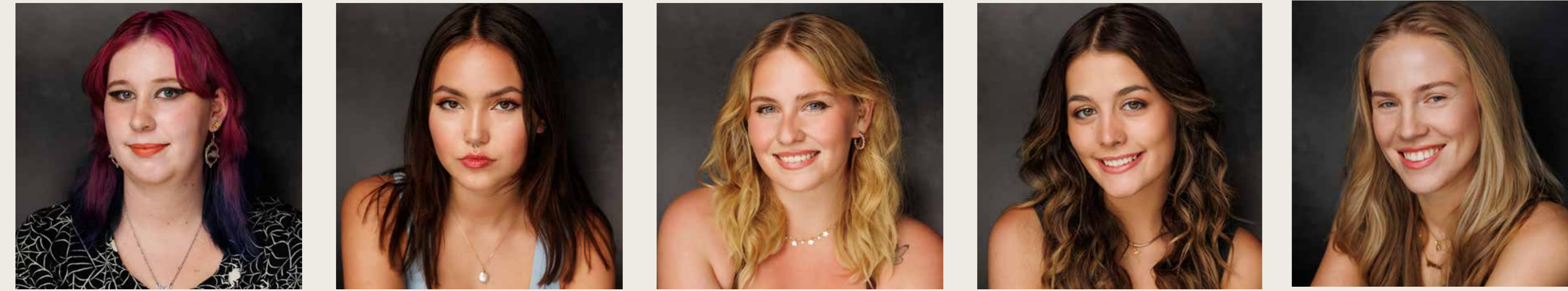
Sherydan Simson Adetokunbo (TK) Abioye Topaz Marlay-Cole Yasmin Breeze

Master of Fine Arts — Directing

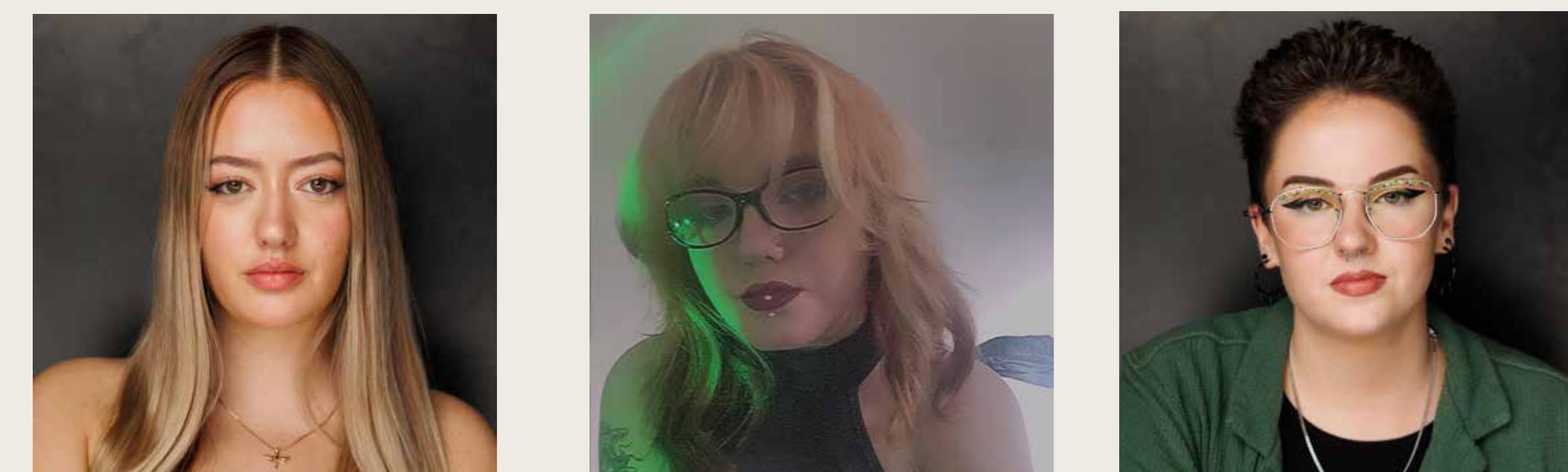


Clement Rukundo Harrison Simmons Lou Quill Lucy Rossen Nelson Blake Nic Puni Ruby Lorraine

CUA51020 Diploma of Screen and Media (Specialist Make-Up Services)



Abbey Conroy Aiya Ting Isabella Chesterman Lara Goyen Miranda Reid



Olivia Lovelock Saturn Amos Theodore Herbert

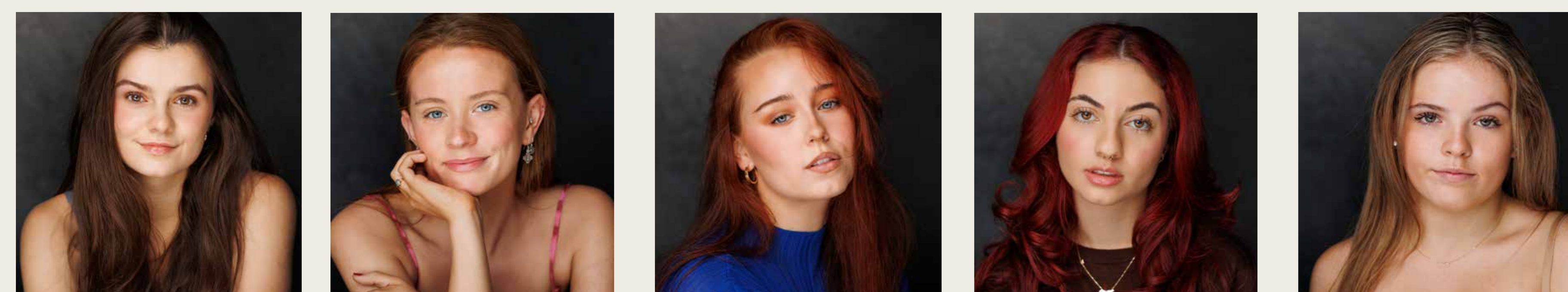
CUA5022 Diploma of Musical Theatre



Amelia Millington Braden Langley Brandon Lindsay Georgia Laga'aia Hayley Perry James Chapman Jasmyne Negro



Julia Mitnovetski Lachlan Nash Luc-Pierre Tannous Matthew Trethewy Olivia Rock Paul Escorrido Pheobe Schultz-Webb

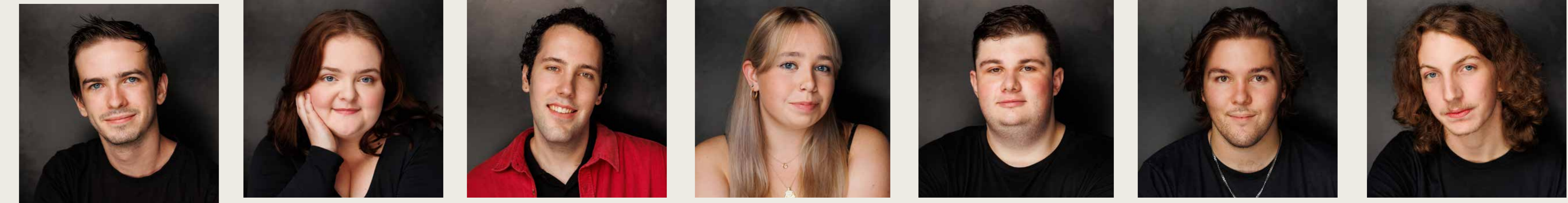


Pippa Luscombe Piper Farrell Rosemary Spelman Selin Idrisoglu Siena Williams

CUA50420 Diploma of Live Production and Technical Services



Alex Roche Anthony Arcaya Luke McGilvray Chelsea McGuffin Chuanie Luu Harper Johnston Lucy Edwards



Luke Ryan Madison Turner Max Vallis Meg Johnson Mitchell Bartie Mitchel Emphield William Charlton



William Phillips

10914 NAT Diploma of Stage and Screen Performance



Alex Lynn Anika Banerjee Antonia Janji Apsara Lindemann Austin Keane Chimezie Anochie Coco Yamaguchi



Connor Simos Edward Carmody Eugene Kwag Gabriella Oxley Holly Robin James Sheehan Jessica Carter



Joshua Crawley Julia Boyd Jules Hawson Lucas Stace Mary-Jade Owusu-Ansah Oliver Edis Reid Hudson



³⁵ Rohan Deepak Ruby Ballantyne Ruva Shoko Sebastyen Filipinski

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