



FOR EVERYONE

BY ARTHUR MILLER

# A VIEW FROM THE BRIDGE

18 JUL – 24 AUG

# WELCOME

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I was blown away when I saw this Red Line production at the Old Fitz. This is a stunning take on Arthur Miller's classic play under Iain Sinclair's meticulous direction. With shockingly contemporary issues, Miller's beautiful language and an amazing cast, I am thrilled we are able to present A VIEW FROM THE BRIDGE for your enjoyment.

**Mark Kilmurry** Artistic Director

## DIRECTOR'S NOTE

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It's rare for an Australian director to get to revisit a classic work in many different contexts. Each time you do, new elements of the play reveal themselves and the piece evolves and changes. My journey with A VIEW FROM THE BRIDGE began two years ago in the 80-seat theatre at the Old Fitz where the company you are watching tonight sweated out Miller's Greek tragedy in close visceral quarters. We created a show firmly in the 'poor theatre' aesthetic following Lope de Vega's dictum that all a great theatre needs is actors, a stage and some passion. We used two lighting effects, two props, the minimum amount of furniture, one chair, and the emotional power of the story cracked into being.

We then transferred to Glen Street Theatre where the production shifted from traverse to proscenium and a whole new cosmic dimension to the play revealed itself. I was then invited to explore the play further at MTC and, after seeking Andrew Henry's blessing, Zoe Terakes, myself and a new company of Melbourne based actors dug deep into that new discovery with a high tech exploration of Euripidean epic minimalism in the huge Southbank Theatre, The Sumner, and a new operatic door was suddenly opened on the play. Returning now to the original production in its new incarnation, at my favourite theatre here at The Ensemble, I am struck by how A VIEW FROM THE BRIDGE continues to reward new explorations from the intense realism of Gregory Mosher to the icicle clarity of Ivo Van Hove. The show you will see tonight has again revealed something altogether new and I look forward to sharing that with you.

**Iain Sinclair**

## SYNOPSIS

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Alfieri, our friendly neighbourhood lawyer and narrator, sets the scene in the docks of Red Hook, a working-class part of Brooklyn. Protagonist extraordinaire Eddie Carbone is devoted to his wife Beatrice, a mouthy housewife with a heart of gold, and their niece Catherine. When Beatrice's cousins Marco and Rodolpho enter the US illegally, desperate to find work having fled the poverty of Sicily, the Carbone family welcome them into their home with open arms. But as Rodolpho and Catherine fall in love, it becomes clear that Eddie's over protectiveness of his niece stems from more than just fatherly love. His adoration is no longer touching, it's terrifying.



## CAST

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### **LOUIS & VARIOUS**

GILES GARTRELL-MILLS

### **EDDIE**

ANTHONY GOOLEY

### **RODOLPHO**

SCOTT LEE

### **ALFIERI**

DAVID LYNCH

### **MARCO**

DAVID SONCIN

### **CATHERINE**

ZOE TERAKES

### **BEATRICE**

JANINE WATSON

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RUNNING TIME

APPROX. 2 HOURS

NO INTERVAL

## CREATIVES

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DIRECTOR

**IAIN SINCLAIR**

SET DESIGNER

**JONATHAN HINDMARSH**

COSTUME DESIGNER

**MARTELLE HUNT**

LIGHTING DESIGNER

**MATT COX**

ASSOCIATE LIGHTING DESIGNER

**JAMES WALLIS**

SOUND DESIGNER

**CLEMENCE WILLIAMS**

ASSOCIATE SOUND DESIGNER

**DANA SPENCE**

STAGE MANAGER

**DAVID KOUMANS**

COSTUME SUPERVISOR

**RENATA BESLIK**

DIALECT COACH

**NICK CURNOW**

FIGHT DIRECTOR

**SCOTT WITT**

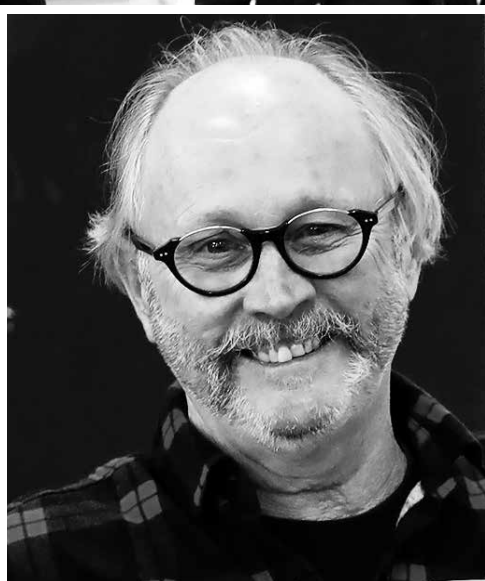
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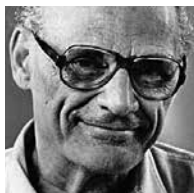
Originally produced by Red Line Productions at the Old Fitz Theatre in 2017.

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PROGRAMS: \$2 which helps enormously with the cost of printing.

Ensemble Theatre acknowledges the Cammeraigal people of the Eora nation as customary owners of the land on which we work and share our stories. We pay our respects to Elders past and present.





## ARTHUR MILLER PLAYWRIGHT

Arthur Miller (1915-2005) was born in New York City and studied at the University of Michigan.

October 2015 marked the

centenary of his birth. His plays include THE MAN WHO HAD ALL THE LUCK (1944), ALL MY SONS (1947), DEATH OF A SALESMAN (1949), THE CRUCIBLE (1953), A VIEW FROM THE BRIDGE and A MEMORY OF TWO MONDAYS (1955), AFTER THE FALL (1964), INCIDENT AT VICHY (1964), THE PRICE (1968), THE CREATION OF THE WORLD and OTHER BUSINESS (1972), THE ARCHBISHOP'S CEILING (1977), THE AMERICAN CLOCK (1980) and PLAYING FOR TIME (1980). Later plays include THE RIDE DOWN MT. MORGAN (1991), THE LAST YANKEE (1993), BROKEN GLASS (1994), MR. PETERS' CONNECTIONS (1998), RESURRECTION BLUES (2002), and FINISHING THE PICTURE (2004).

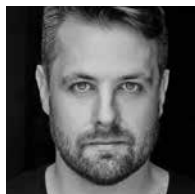


## IAIN SINCLAIR DIRECTOR

Iain is a director, translator and dramaturg. As Director: for STC MOJO by Jez Butterworth, BLOOD WEDDING by Federico

Garcia Lorca (translation by Iain Sinclair), OUR TOWN by Thornton Wilder. For QTC: BRISBANE by Matthew Ryan. For Belvoir: THE SEED by Kate Mulvany, KILLER JOE by Tracey Letts, BEYOND THE NECK by Tom Holloway, MY ARM by Tim Crouch. For MTC: A VIEW FROM THE BRIDGE by Arthur Miller and THE BEAST by Eddie Perfect. For the Eternity Theatre: ALL MY SONS by Arthur Miller, GOOD WORKS by Nick Enright. For NIDA: LOST ILLUSIONS by Alana Valentine, A MIDSUMMER NIGHT'S DREAM by William Shakespeare. For Sport for Jove: OF MICE AND MEN. For 45 Downstairs: BOTTOMLESS by Dan Lee. He has won four Canberra Critics Circle awards, A Matilda Award in Queensland and three Sydney Theatre Awards. Iain has been assistant director to Max Stafford Clark and Cate Blanchett and was the associate

artist and resident dramaturg at Playwriting Australia. He holds a Masters degree from the Royal Academy of Dramatic Art and King's College London. Iain is currently chair of the NSW premiers literary Award for Playwriting and Head of Acting at 16th Street Actors Studio in Melbourne.



## GILES GARTRELL-MILLS LOUIS & VARIOUS

Giles trained at the Oxford School of Drama and the National Youth Theatre of Great Britain.

UK theatre credits include:

LOOK BACK IN ANGER, A MIDSUMMER NIGHT'S DREAM (Lichfield Garrick), ANIMAL MAGNETISM, WIVES AS THEY WERE (Theatre Royal Bury), CRAZY GARY'S MOBILE DISCO (New Wimbledon Theatre). Australian theatre credits include: A VIEW FROM THE BRIDGE (Redline Productions), JULIUS CAESAR, ANTHONY AND CLEOPATRA (Sport for Jove), DEGENERATE ART (Redline Productions), KNOTS (Old 505). Giles is also a writer and his second play MERCUTIO AND THE PRINCE OF CATS is showing at the Old 505 Theatre in November 2019. Giles has directed productions of SWEENEY TODD (New Theatre), WHERE DO LITTLE BIRDS GO? (Old Fitz), AFTER THE DANCE (New Theatre) as well as a number of others while director in residence at the Union Theatre in London in 2008/09. Giles is a proud member of MEAA.



## ANTHONY GOOLEY EDDIE

A NIDA graduate, Anthony's many theatre credits include DEATH OF A SALESMAN (Ensemble Theatre), THE GLASS

MENAGERIE (STCSA) THE CRUCIBLE, ONE FLEW OVER THE CUCKOO'S NEST, OF MICE AND MEN (Sport For Jove), ALL MY SONS (Eternity Playhouse) CALAMITY JANE (Belvoir/ The Comedy Theatre/Arts Centre Melbourne), ASSASSINS (Sydney Opera House/Hayes Theatre Co.) and REPLAY (Griffin Theatre Company). He has also just finished filming

the feature BUCKLEY'S CHANCE, alongside Bill Nighy. As director, ORPHANS (Red Line Productions), GRUESOME PLAYGROUND INJURIES (Kings Collective) and, later this year, Steve Martin's THE UNDERPANTS. Anthony is a Sydney Theatre Award winner for his performance in THE LIBERTINE (Sport For Jove/Darlinghurst Theatre Company) and was also nominated for his performances in INNER VOICES (Old Fitz Theatre), OF MICE AND MEN and A DOLL'S HOUSE (Sport For Jove).



**SCOTT LEE  
RODOLPHO**

Scott is best known for his series regular role as Hunter in Channel 7's HOME & AWAY. In 2014 Scott played the lead role in PULSE an

independent feature film directed by Stevie Cruz-Martin and Daniel Monks. Scott was a founding member of The Kings Collective theatre group, performing in their 2014 production of THIS IS OUR YOUTH (recipient of the Excellence In Theatre Award, Sydney Fringe).

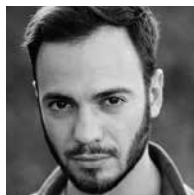


**DAVID LYNCH  
ALFIERI**

David's recent theatre acting: NEVILLE'S ISLAND and THE GOOD DOCTOR (Ensemble), TREVOR (Outhouse/KXT), THE

WIDER EARTH (Queensland Theatre, Dead Puppet Society, Sydney Festival), AIR (Mophead Productions/Old 505), A VIEW FROM THE BRIDGE (Red Line Productions). Other as actor and/or director: Griffin, Marian Street, Riverina Theatre Co., Belvoir Downstairs, QUT, QPAC, Out of the Box Festival, Arts Centre Melbourne, Adelaide Festival Centre, University of Wollongong, Monkey Baa Theatre Co., Theatre South, Q Theatre, and New England Theatre Co. Television includes: ANZACS, BARRACUDA, ALL SAINTS, G.P., A COUNTRY PRACTICE and E STREET. David was Associate Director for several national/international tours including: SOUTH PACIFIC, HELLO DOLLY!, AN IDEAL HUSBAND and HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING. David is

a graduate, Diploma of Creative Arts (Theatre), DDIAE (USQ). (for Princess and Popsicle)



**DAVID SONCIN  
MARCO**

David graduated from QUT Bachelor of Fine Arts: Acting in 2013. His theatre credits include THE PLAYERS and MACBETH for Bell

Shakespeare; THE HOUSE OF RAMON IGLESIA for Mop Head, and INFINITY TASTER at the Old Fitz Theatre; SHAKESPEARE INTERACTIVE; THE JUDAS KISS, and Marco in A VIEW FROM THE BRIDGE, for Red Line Productions at The Old Fitz Theatre in 2017 and in 2018 at Glen St Theatre; and THE SHIFTING HEART for White Box Theatre. David's film and television credits include: RIVER (Toronto Film Festival Official Selection); ON THE MOVE (Cannes Film Festival - Short Film Corner); and LOVE CHILD (Channel Nine). David was nominated for a 2017 Glugs Award for "Most Outstanding Performance by an Actor in a Supporting Role" for the role of Marco.



**ZOE TERAKES  
CATHERINE**

Zoe Terakes made their stage debut in A VIEW FROM THE BRIDGE for The Old Fitz theatre for which they received Sydney

Theatre Awards for Best Female Actor in a Supporting Role in an Independent Production, and as joint winner, the Best Newcomer Award. Zoe also received the Don Reid Memorial award at the GLUGS for this performance. Other theatre credits include A VIEW FROM THE BRIDGE and A DOLL'S HOUSE PART II for MTC, and METAMORPHOSES and THE WOLVES for The Old Fitz. Zoe is a current Helpmann Award nominee for Best Female Actor in a Supporting Role in a Play for MTC's production of A VIEW FROM THE BRIDGE. Zoe made their screen debut in the critically acclaimed JANET KING for the ABC opposite Marta Dusseldorp, and will next be seen on Foxtel series THE END. Most recently, Zoe co-starred in the feature film ELLIE & ABBIE (and Ellie's Dead Aunt), short film THE CRAFT, which

premiered at FlickerFest and the forthcoming web-series BONDI SLAYER.



## **JANINE WATSON**

### **BEATRICE**

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Janine is an actor and director. She is a graduate of the National Theatre Drama School in Melbourne, and undertook

training with the SITI Company in New York, and Zen Zen Zo Physical Theatre. Her most recent acting credits include: for Bell Shakespeare: *ANTONY AND CLEOPATRA*, *THE DREAM*; for Little Ones Theatre: *DANGEROUS LIAISONS*, *DRACULA*; for Griffin Theatre Company and Little Ones Theatre: *THE HAPPY PRINCE*; for KXT *BAKEHOUSE: AMERICAN BEAUTY SHOP*; for MKA Melbourne: *JATO*, *TRIANGLE* (Green Room Award nomination); for Red Line Productions at the Old Fitz: *A VIEW FROM THE BRIDGE*, *DOLORES*; and for Sport for Jove: *ANTIGONE*, *MEASURE FOR MEASURE*, *THREE SISTERS*. Janine won the GLUG Award for Best Supporting Actress for *A VIEW FROM THE BRIDGE*, and was nominated for a Sydney Theatre Award for the same show. Janine's directing credits include: for Bell Shakespeare: *ROMEO AND JULIET* (2018 In-Theatres Education Program); for Ensemble Theatre: *UNQUALIFIED*; for Red Line Productions at the Old Fitz Theatre: *CRIMES OF THE HEART*, *DOLORES* (co-directed with Kate Box), *FIERCE*, *INFINITY TASTER*; for the Melbourne Fringe: *AGATHA*; and as Assistant Director: for the Ensemble Theatre: *RELATIVELY SPEAKING*, *TRIBES*. Janine was the inaugural recipient of the Sandra Bates Director's Award.



## **JONATHAN HINDMARSH**

### **SET DESIGNER**

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Jonathan is an Australian-based production designer. He graduated from the NIDA Bachelor of Dramatic Arts in 2015 and is the

recipient of the 2018 Green Room Award for Design and the 2018 Sydney Theatre Award for Best Costume Design of an

Independent Production. Jonathan's recent design work includes set and costumes for *POMONA* (Red Stitch 2019), *TREVOR* (KXT 2019), *THE ASTRAL PLANE* (Belvoir 25A 2019), *GROUND* (National Theatre of Parramatta 2019), costumes for Garry Stewart's *REINCARNATION* (West Australian Ballet 2019), set design for Brisbane Festival's *I'VE BEEN MEANING TO ASK YOU* (The Good Room 2018), set and costumes for the Australian premiere of *THE HUMANS* (The Old Fitz 2018), *THE GIRL/THE WOMAN* (National Theatre of Parramatta 2018), the Green Room Award winning *APOKALYPSIS* (Next Wave Festival 2018), *KILL CLIMATE DENIERS* (Griffin 2018) and *METAMORPHOSES* (Apocalypse Theatre 2018). For the Old Fitz Theatre in 2017 Jonathan designed productions of *A VIEW FROM THE BRIDGE*, *DOUBT: A PARABLE*, *CRIMES OF THE HEART* and *THE JUDAS KISS*. His work also includes design of the set for *LOOK BACK IN ANGER* (2016), set & costumes for *LOW LEVEL PANIC* (2016), costumes for Sport For Jove's *AWAY* (2016), set for *BELLEVILLE* (2016). *A VIEW FROM THE BRIDGE* is Jonathan's first production for Ensemble Theatre.



## **MARTELLE HUNT**

### **COSTUME DESIGNER**

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Martelle is a diversely skilled designer. Trained at the Victorian College of the Arts, Melbourne, Martelle is a practicing

artist with over 7 years experience. Her design work focuses on creating intricate and detailed worlds through rigorous and challenging dramaturgical analysis. She was nominated for the 2015 APDG Award for Emerging Designer for Stage (*THE RIVERS OF CHINA*) and the 2016 Sydney Theatre Award for Best Costume Design for Independent Theatre (*INNER VOICES*). Currently living and working in London, Martelle designed and co-produced her first off West End Production with partner Phillip James Rouse in 2018 and together they have been making and producing film.



**MATT COX**  
LIGHTING DESIGNER

Since arriving in Sydney in 2003, Matt has designed numerous theatre productions including for Bangarra Dance

Theatre: DUBBOO, ONE'S COUNTRY, OUR LAND PEOPLE STORIES, BLAK, BELONG, for Carriageworks: LAKE DISAPPOINTMENT, for The Hayes Theatre Company: SHE LOVES ME, for Siren Theatre Co: THE TROUBLE WITH HARRY, for Ensemble: MURDER ON THE WIRELESS, DIPLOMACY, for the Australian Chamber Orchestra: REFLECTIONS ON GALLIPOLI, for Marrugeku: BURRBGAJA YALIRRA, for Musica Viva: GOLDNER STRING QUARTET, for Bell Shakespeare: THE MISER, HAMLET, ROMEO AND JULIET, for Monkey Baa: POSSUM MAGIC, THE UNKNOWN SOLDIER, DIARY OF A WOMBAT, for Sydney Theatre Company: WHARF REVUE 2018, RUBY MOON, for Louise Withers and Associates: THE MOUSETRAP, and A MURDER IS ANNOUNCED, for Michael Sieders Presents: ALICE IN WONDERLAND, for Company B: THE SEED, for Legs on the Wall: SYMPHONY, for Sport for Jove: THE LIBERTINE, OTHELLO, ANTIGONE, THE RIVER AT THE END OF THE ROAD, THE TEMPEST, for Red Line Productions: THIS MUCH IS TRUE, A VIEW FROM THE BRIDGE, for Sydney Festival: THE FAMOUS SPIEGELTENT (2016), THE FAMOUS SPIEGELTENT (2015), THE AURORA SPIEGELTENT (2014), for the Sydney Chamber Opera: HIS MUSIC BURNS. Matt currently tutors for the National Institute of Dramatic Art (NIDA).



**JAMES WALLIS**  
ASSOCIATE LIGHTING DESIGNER

James is a freelance lighting designer who has worked with multiple independent and pro-am theatre

companies. Most recently, James designed Squabbalogic's new Australian musical THE DISMISSAL & was the Associate Lighting Designer on the critically acclaimed production of AMERICAN PSYCHO at the Hayes Theatre. James was the lighting assistant on the Hayes Theatre productions of THE VIEW UPSTAIRS,

GYPSY & SHE LOVES ME. James also designed the Sydney premiers of ELEGIES: A SONG CYCLE at the Kings Cross Theatre, STALKER THE MUSICAL at the Depot Theatre. Other credits include BEST LITTLE WHORE HOUSE IN TEXAS and KISS ME KATE for Squabbalogic, CATS for Packemin Productions; WICKED, JESUS CHRIST SUPERSTAR & CHICAGO for Willoughby Theatre Company. In 2018, James attended the part-time Advanced Lighting Design course at NIDA.



**CLEMENCE WILLIAMS**  
SOUND DESIGNER

Clemence is a director for theatre and opera as well as a sound designer and composer. Clemence's directorial work includes:

UNFINISHED WORKS by Thomas De Angelis at the Seymour Centre, THE CHERRY ORCHARD at the New Theatre, TRANSIENCE at KXT & a site-specific, sell out, world-touring original opera: CHAMBER POT OPERA. Clemence will be directing and composing for CHORUS by Emme Hoy, a brand new adaptation of AGAMEMNON at the Old Fitz in August. She also regularly develops and stages readings of new work, including the Patrick White Award reading of Neil Levi's KIN at Sydney Theatre Company and 44 HOMES by Tasnim Hossain at Australian Theatre for Young People. Clemence has worked as an Assistant Director with Sydney Chamber Opera, Sydney Theatre Company and the Sydney Conservatorium. As a sound designer and composer, Clemence has worked on LETHAL INDIFFERENCE by Anna Barnes and A CHEERY SOUL (composer only) for Sydney Theatre Company. She will be returning to STC to sound design BANGING DENMARK. Other sound design and composition includes work as Sound Designer on THE WOLVES AT BELVOIR (Redline Productions), ROMEO AND JULIET for the Bell Shakespeare Players, THE CHAPEL PERILOUS at the New Theatre, A VIEW FROM THE BRIDGE, THE WOLVES & THE HUMANS at the Old Fitz, A GIRL IS A HALF FORMED THING at KXT, BLUEBERRY PLAY as part of Griffin's Batch Festival, FALLEN at Fortyfive Downstairs (She Said). Clemence has recently debuted with MTC this year with ARBUS AND WEST & HEISENBERG.





**DANA SPENCE**  
ASSOCIATE SOUND  
DESIGNER

In 2017, Dana graduated from NIDA with a Bachelor of Fine Art in Technical Theatre and

Stage Management and started working for Griffin Theatre Company in 2018 as part of their Production team. Dana's sound design credits include: for Old 505 Theatre: I (LOVE) YOU; for Griffin: THE LYCISTRATES PRIZE 2019: APPROPRIATE, LEVIATHAN, and TELL ME YOU LOVE ME; The Martin Lycistrates Prize 2018: JAKE CAMERON'S MEET N GREET, THE MEME AND THE MOON, and FAREWELL MR. NIPPY; The Lycistrates Prize 2018: STARFISH, GALILEE, and THE HOLLOW QUEEN; and for NIDA: 27 WAGONS FULL OF COTTON, EURYDIKE + ORPHEUS and REQUEST PROGRAMME.



**DAVID KOUMANS**  
STAGE MANAGER

David Graduated NIDA with a BA in Technical Production. Since then he has worked in Stage Management for CHARLIE

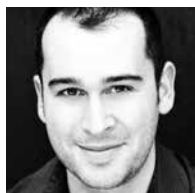
AND THE CHOCOLATE FACTORY (GFO & Craig Donnell); FAWLTY TOWERS LIVE (LWAA & Phil McIntyre); FIDDLER ON THE ROOF (TML); AGATHA CHRISTIES A MURDER IS ANNOUNCED (LWAA); MOUSETRAP (LWAA); LOVE NEVER DIES (RUG); WEST SIDE STORY (BB production/ Lunchbox) just to name a few. In Company Management for Baz Luhrmanns' STRICTLY BALLROOM THE MUSICAL (Global Creatures). In Casting for Sydney Theatre Company and Gold Coast Commonwealth Games 2018. Production Manager for Ambience Entertainment. He has done extensive work in events over years and directed and produced independent theatre works.



**RENATA BESLIK**  
COSTUME SUPERVISOR

Renata graduated from NIDA in 2007 with a Bachelor's degree in Costume Production.

Supervising credits include: THE BIG TIME, LUNA GALE, SHIRLEY VALENTINE, DIPLOMACY, THE KITCHEN SINK, BUYER AND CELLAR, WHO'S AFRAID OF VIRGINIA WOOLF?, ODD MAN OUT, BAREFOOT IN THE PARK, BETRAYAL, A HISTORY OF FALLING THINGS (Ensemble Theatre), ARTASERSE, ATHALIA, THE CORONATION OF POPPEA, RAMEAU: ANACREON AND PIGMALION, THEODORA (Pinchgut Opera), HENRY V, THE WINTER'S TALE, MACBETH (Bell Shakespeare) STAY HAPPY KEEP SMILING, THE TEMPEST, WOYCECK, A LIE OF THE MIND, PORT, THE THREESOME (NIDA). Renata is also an accomplished costume maker and milliner who has worked for companies including Opera Australia, STC and Darlinghurst Theatre, for films like THE GREAT GATSBY and musicals such as LOVE NEVER DIES.



**NICK CURNOW**  
DIALECT COACH

Nick Curnow studied voice at NIDA (2019, 2007) and trained as an actor at Theatre Nepean (2002). As a dialect specialist he has

coached for some of Sydney's major theatre companies including Ensemble, Company B, and Opera Australia, as well as Darlinghurst Theatre, Red Line and New Theatre. Coaching credits include MURDER ON THE WIRELESS, LUNA GALE, TAKING STEPS, LIP SERVICE, A HISTORY OF FALLING THINGS, e-baby, GOOD PEOPLE, MOTHERS AND SONS, and DARK VOYAGER for Ensemble, BLONDE POISON (Red Line and Sydney Opera House seasons), GROUNDED (QTC), DIANA (NIDA), DRY LAND, BENGAL TIGER AT THE BAGHDAD ZOO, and BELLEVILLE. In 2017 he was co-vocal coach on PlayMakers Repertory Theatre, North Carolina's production of SENSE & SENSIBILITY. Film and TV work includes RIP TIDE, OUTBACK, WILD WOMAN, UNDERBELLY, DISTANCE, SEA PATROL, and THE SLAP. He has been a proud member of Equity since 2002.



## SCOTT WITT FIGHT DIRECTOR

Scott Witt is an award-winning entertainment practitioner & educator. With a career spanning, just over 30 years he

continuously works in stage, tv, corporate sector & film. Scott's career embraces acting, adapting, writing, fight directing, directing, intimacy direction, slapstick & clowning. His work has been seen at all the major theatre companies across Australia. Performances

Scott has directed have played throughout Australia, Malaysia, Singapore, Europe & Hong Kong. Scott has been the Artistic Director for the International Order of the Sword & the Pen since 2007. He was the President of the Society of Australian Fight Directors Incorporated from 1996 to 2007, an Honorary Member of the British Academy of Dramatic Combat & Honorary Fight Director of Fight Directors, Canada. Scott is a proud platinum member of MEAA since 1988.

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BY KATE HENNIG

# THE LAST WIFE

30 AUG – 29 SEP

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The management reserves the right to make any alteration to cast which may be rendered necessary by illness or any other unavoidable cause. Patrons are reminded that out of consideration for others, latecomers cannot be admitted until a suitable place in the performance.