



FOR EVERYONE

TENNESSEE
WILLIAMS'
**BABY
DOLL**

18 OCT – 16 NOV 2019

ADAPTED FOR
THE STAGE BY
**PIERRE LAVILLE
AND EMILY MANN**

This adaptation of BABY DOLL was originally produced by McCarter Theatre Center, Princeton, NJ: Emily Mann, Artistic Director; Timothy J. Shields, Managing Director.

BABY DOLL is presented by special arrangement with The University of the South, Sewanee, Tennessee.

WELCOME

When I saw the film *BABY DOLL* a few years back, I wanted to stage it thinking the film was based on a play of the same name, not realising it was actually based on Williams' earlier play, *27 WAGONS FULL OF COTTON*. There was no play of *BABY DOLL* to perform. A few years later two scripts cropped up around the same time and I was thrilled with Pierre Laville and Emily Mann's adaptation. It captures the essence of the film, the damage of the characters and Tennessee Williams' beautiful dialogue. I am thrilled we are presenting *BABY DOLL* - almost as a new play by Tennessee Williams in 2019. With Shaun Rennie at the helm of this beautiful cast and creative team, we are very excited indeed. Enjoy!

Mark Kilmurry
Artistic Director

CAST

BABY DOLL **KATE CHEEL**
AUNT ROSE COMFORT **MAGGIE DENCE**
SILVA VACARRO **SOCRATIS OTTO**
ARCHIE LEE MEIGHAN **JAMIE OXENBOULD**

CREATIVES

DIRECTOR
SHAUN RENNIE
ASSISTANT DIRECTOR
ERIN TAYLOR
ADAPTATION
PIERRE LAVILLE & EMILY MANN
SET & COSTUME DESIGNER
ANNA TREGLOAN
LIGHTING DESIGNER
VERITY HAMPSON
COMPOSER & SOUND DESIGNER
NATE EDMONDSON

STAGE MANAGER
STEPHANIE LINDWALL
ASSISTANT STAGE MANAGER
ERIN SHAW
COSTUME SUPERVISOR
RENATA BESLIK
DIALECT COACH
LINDA NICHOLLS-GIDNEY
FIGHT DIRECTOR
NIGEL POULTON
PRODUCTION MANAGER
ROMY MCKANNA
REHEARSAL OBSERVER
SUSIE CONTE

RUNNING TIME APPROX. 90 MINS NO INTERVAL

SPECIAL THANKS
NIDA: Felix Kulakowski, Peter Savage, STC: Ben Lightowlers, Luke Davis



DIRECTOR'S NOTE

Upon its release in 1956, the film version of *BABY DOLL* provoked virulent threats from protestors, bans from religious leaders, and flippancy from critics who dismissed it as a lurid tale of a virgin child bride, her sexually frustrated husband, and her smarmy lover. A collaboration between Tennessee Williams and director Elia Kazan, *BABY DOLL* inspired such outrage that it was condemned from the pulpit of Saint Patrick's Cathedral by Cardinal Francis Spellman.

Re-examining *BABY DOLL* through a contemporary theatrical lens has allowed us to explore the continually evolving and shifting beliefs regarding a woman's right to autonomy and control over her sexuality. Together we've interrogated the complex and nuanced conversation surrounding Affirmative Consent, the many roles women are forced to "perform" in order to manoeuvre their way through an unbalanced system where the male gaze is omnipresent, and to question the permanence and depth of exciting social

changes that have been made slowly but progressively towards righting that imbalance.

It feels like a dangerous conversation to be having in 2019 and I have questioned my own privilege as a white, male storyteller in this process. I have faced the conundrum of not wanting to speak on behalf of anyone yet at the same time wishing to engage with the conversation. I hope that this production inspires further interrogation of a system that Williams and Kazan were clearly lampooning back in 1956, but which is still unfortunately pervasive today.

BABY DOLL was programmed following a staged reading I directed at Ensemble Theatre whilst a recipient of the Ensemble Theatre Sandra Bates Directors Award. I am very grateful for Ensemble Theatre's support and for the opportunity to work with such an incredible cast and creative team. It has been a joy.

Shaun Rennie

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

Ensemble Theatre acknowledges the Cammeraiagal 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.



TENNESSEE WILLIAMS PLAYWRIGHT

Tennessee Williams was born in 1911 in Columbus, Mississippi, where his grandfather was the Episcopal clergyman. When

his father, a travelling salesman, moved with his family to St Louis some years later, both he and his sister found it impossible to settle down to city life. He entered college during the Depression and left after a couple of years to take a clerical job in a shoe company. He stayed there for two years, spending the evenings writing. He entered the University of Iowa in 1938 and completed his course, at the same time holding a large number of part-time jobs of great diversity. He received a Rockefeller fellowship in 1940 for his play *BATTLE OF ANGELS*, and he won the Pulitzer Prize in 1948 for *A STREETCAR NAMED DESIRE* and in 1955 for *CAT ON A HOT TIN ROOF*. Other plays include *SUMMER AND SMOKE*, *THE ROSE TATTOO*, *CAMINO REAL*, *BABY DOLL*, *THE GLASS MENAGERIE*, *ORPHEUS DESCENDING*, *SUDDENLY LAST SUMMER*, *THE NIGHT OF THE IGUANA*, *SWEET BIRD OF YOUTH*, and *THE TWO-CHARACTER PLAY*. Tennessee Williams died in 1983.



SHAUN RENNIE DIRECTOR

Shaun is a past recipient of the Sandra Bates Director's Award at the Ensemble Theatre. 2019 credits; *THE RISE AND FALL*

OF LITTLE VOICE (The Darlinghurst Theatre Company), *JESS AND JOE FOREVER* (Sugary Rum Productions - 25A, Downstairs Belvoir), *TREVOR* (Outhouse Theatre Company), *SWEET CHARITY* (WAAPA). Other directing credits include; *THE VIEW UPSTAIRS* (Nominated for Best Director of a Musical, Sydney Theatre Awards - Sugary Rum Productions, Hayes Theatre), *CARMEN; LIVE OR DEAD* (Oriol Group) #VAL (Dowstairs Maj, Perth), *ONLY HEAVEN KNOWS* (Luckiest Productions, Hayes Theatre - which received 9 Sydney Theatre

Award Nominations including Best Director of a Musical), *RENT* (2016 Broadway World Award - Best Director of a Musical), *YOU'RE A GOOD MAN, CHARLIE BROWN* (Nominated for Best Director of a Musical, Sydney Theatre Awards), *I AM MY OWN WIFE* (Oriol Group/Redline), *BLOODY BLOODY ANDREW JACKSON* (WAAPA), *WICKED* (Freerain, Canberra), Assistant Director on *A CHRISTMAS CAROL* (The Tabard Theatre, London), Resident Director on *ONCE WE LIVED HERE* (The Kings Head, London). As a recipient of the Sandra Bates Director's Award, Shaun worked as Assistant Director on two Ensemble Theatre productions; *NEVILLE'S ISLAND* and *LIP SERVICE*. He also directed a staged reading of *BABY DOLL*. Shaun co-created *LIGHT THE NIGHT*, an annual benefit concert for leukaemia research, which he produced and directed for 10 years.



ERIN TAYLOR ASSISTANT DIRECTOR

Erin is a director and dramaturg and the 2019 recipient of the Sandra Bates Director's Award. In 2019 she will direct new

play *KASAMA KITA* by Jordan Shea for 25A at downstairs Belvoir and *AN INTERVENTION* by Mike Bartlett at the 505. She was Assistant Director at Ensemble Theatre on *FOLK* and is Assistant Director on *BABY DOLL*. In 2018 she directed *EVERYTHING YOU EVER WANTED* by Rachel Roberts for the Joan Sutherland Performing Arts Centre and *A GIRL IS A HALF-FORMED THING* by Eimear McBride for KXT. In 2017 Erin was a mentee in Melbourne Theatre Company's Women in Theatre Program. Her other recent directing credits include a sell-out return season of *SLUT* by Patricia Cornelius at The Old Fitz (nominated for a Sydney Theatre Award 2016) and *BU21* by Stuart Slade at Old 505 Theatre in 2016. As a Dramaturg Erin works regularly with Playwriting Australia as a Script Assessor and has read for Sydney Theatre Company's Patrick White Award and the Griffin Award. Erin directed the 2019 Griffin Award Shortlist Reading.



PIERRE LAVILLE
ADAPTOR

After receiving a PhD in Economics and Political Sciences, Pierre Laville taught at the Sorbonne in Paris, and is the artistic

and managing director of two important French national theatres. He is a director and playwright, the author of fourteen plays that premiered in various French theatres (the Comédie-Française, NT Chaillot, NT Odéon, etc.). He has worked extensively on the translation, direction, and promotion of American plays in France. He presented the entire work of David Mamet (who reciprocated by translating Laville's play RED RIVER for the Goodman Theatre in Chicago) and just worked on CHINA DOLL. Also plays by Sam Shepard, Beth Henley, Edward Albee (five plays), Tony Kushner (four), Terrence McNally and Neil Labute. He translated eight plays by Tennessee Williams and adapted BABY DOLL for the stage in 2007 (Molière award nomination). Pierre Laville is proud of his long professional relationship with Emily Mann, with whom he translated STILL LIFE for the Avignon Festival end Paris.



EMILY MANN
ADAPTOR

Emily Mann is the Tony Award winning Artistic Director and Resident Playwright in her 30th and final season at

McCarter Theatre Center in Princeton, New Jersey. Her plays include: HAVING OUR SAY, adapted from the book by Sarah L. Delany and A. Elizabeth Delany with Amy Hill Hearth; EXECUTION OF JUSTICE; STILL LIFE; ANNULLA, An Autobiography; Greensboro (A Requiem); MESHUGAH; MRS. PACKARD, and HOODWINKED (a Primer on Radical Islamism). Currently in development: THE PIANIST. Her newest play GLORIA: A Life about the legacy of Gloria Steinem opened McCarter's season this year after a successful run in New York at The Daryl Roth Theater. Adaptations: BABY

DOLL, SCENES FROM A MARRIAGE, UNCLE VANYA, THE CHERRY ORCHARD, THE HOUSE OF BERNARDA ALBA, ANTIGONE, and THE PIANIST (in development). Awards: Peabody, Hull Warriner, NAACP, Obie's, Guggenheim; Tony, Drama Desk, Outer Critics Circle nominations, a Princeton University Honorary Doctorate of Arts, a Helen Merrill Distinguished Playwrights' Award, the Margo Jones Award, and the TCG Visionary Leadership Award. In November, Ms. Mann will be inducted into the American Theater Hall of Fame.



KATE CHEEL
BABY DOLL

Kate has worked consistently on stage and screen since graduating from Adelaide College of the Arts. In 2018 she

played the lead role in the AACTA nominated feature film STRANGE COLOURS, which had its premiere at the Venice Film Festival and for which she was nominated for Best Lead Actress by the Film Critics Circle of Australia. Other screen credits include the feature film ONE EYED GIRL, telemovie RIOT, ABC comedy series THE LETDOWN and forthcoming Stan series, THE COMMONS. Theatre credits include THAT EYE, THE SKY, THREE SISTERS, THE GLASS MENAGERIE, HEDDA GABLER, JESIKAH, MASQUERADE for State Theatre Company of South Australia, THE OVERCOAT for Belvoir downstairs, BIG BAD WOLF, FUGITIVE for Windmill Theatre Company, BRIEF ENCOUNTER for Kneehigh Theatre UK, MINUS ONE SISTER for Stories Like These/Griffin Independent, SPRING AWAKENING for ATYP – nominated for Best Supporting Actress in a Musical, Sydney Theatre Awards, 4 MINUTES 12 SECONDS for Outhouse Theatre Company and HOME INVASION for An Assorted Few. Most recently, Kate appeared in Griffin Theatre's DEAD CAT BOUNCE. Kate was awarded the Emerging Artist of the Year by the Adelaide Critics' Circle and was recipient of the Adele Koh Scholarship for acting. Kate has studied acting and directing in the USA and Europe supported by funding from the Neil Curnow Award and the Helpmann Academy.



MAGGIE DENCE
AUNT ROSE COMFORT

Trained at Independent Theatre at 16. Appeared in THE CRUCIBLE, RHINOCEROS, THE GLASS SLIPPER, THE

WOMEN. For Ensemble: MARJORIE PRIME, THE ONE DAY OF THE YEAR, NOISES OFF. Griffin: CLOSE TO HOME, THE TURQUOISE ELEPHANT. Belvoir: ONCE IN ROYAL DAVID'S CITY, SEVENTEEN. Old Fitz: BENGAL TIGER AT THE BAGHDAD ZOO, ANGELS IN AMERICA. Nimrod: THE SEA, THE COMEDY OF ERRORS, KENNEDY'S CHILDREN. SATC: THE SEASON AT SARSPARILLA. Q Theatre: GOOD WORKS. Marian Street: SEE HOW THEY RUN, A SMALL FAMILY BUSINESS. STC: THE MAN FROM MUCKINUPIN, FOUR LADY BOWLERS IN A GOLDEN HOLDEN. TV: THE MAVIS BRAMSTON SHOW, THE SULLIVANS, KINGSWOOD COUNTRY, A TOWN LIKE ALICE, NEIGHBOURS, BLACK COMEDY, READY FOR THIS, FRAYED, THE COMMONS. Films: WAKE IN FRIGHT, THE BIG WISH, LOOK BOTH WAYS, PETER PAN. Short Films: THE WIDOW, SETACEOUS, GRANNY, INSIDE WATER, THE MOTHER SITUATION, STRANGERS. First female recipient of MEAA/Foxtel Lifetime Achievement Award. Member of MEAA from 1962.



SOCRATIS OTTO
SILVA VACARRO

Socratis is one of Australia's most versatile actors across theatre, TV and film. A 2000 NIDA graduate, he is perhaps best known

to audiences for his groundbreaking role as transwoman Maxine Conway in WENTWORTH. Other credits include CARLOTTA, DARWIN'S BRAVE NEW WORLD (as Charles Darwin), FALSE WITNESS, HOME AND AWAY, MAGAZINE WARS and the forthcoming ABC series FALLOUT. Film credits include I, FRANKENSTEIN, THE MATRIX RELOADED, MONKEY PUZZLE, MY MISTRESS, THE RAGE IN PLACID LAKE, MACBETH and the soon to be released THE FLOOD. Theatre credits include STOCKHOLM, MORPH for Sydney Theatre Company, PERIBANEZ, MIDSUMMER NIGHT'S DREAM for Belvoir, WOYCZECK for Malthouse, BIRDLAND for Melbourne Theatre Company, ARE YOU THERE? for Ensemble Theatre and RABBIT for Griffin Theatre. He starred as Francis Bacon's muse George Dyer in Jim Sharman's THREE FURIES and earlier this year in William Zappa's adaptation of THE ILIAD: OUT LOUD - both for the Sydney Festival. As director, credits include the short film SLOW HANDS and the recent Sydney premiere and festival success of Janet Brown's THE HOPE SONG, dealing with real life stories of mental health and music.



JAMIE OXENBOULD
ARCHIE LEE MEIGHAN

Jamie has worked in the performing arts for over 25 years. His recent theatre credits include: for Bell Shakespeare: THE MISER,

for Bell Shakespeare & Griffin Theatre: THE LITERATI, for Outhouse Theatre: TREVOR, at The Old Fitz: EURYDICE, THE VILLAGE BIKE, for Apocalypse Theatre company: THE DAPTO CHASER, for Darlinghurst Theatre Company: GOOD WORKS, THE HYPOCHONDRIAC; for the Ensemble Theatre: CHAPTER TWO, CASANOVA, FULLY COMMITTED, LAST OF THE RED HOT LOVERS, NEIGHBOURHOOD WATCH, DIARY OF AN OLYMPIC CABBIE, THE SPEAR CARRIER, WHEN DAD MARRIED FURY; and for Sydney Theatre Company: THE TEMPEST, MACBETH. His television credits include: for ABC; MY PLACE, PLAYSCHOOL; SECRET CITY 2, and animated series including FLIPPER & LOPAKA, GASPI, OH YUCK. With his brother he has just released the podcast Terry and Devon. Jamie also writes and directs short films. His works have screened at various film festivals including Adelaide Film Festival, Flickerfest, LA Shorts Festival, St Kilda Film Festival, the Tasmanian Breath of Fresh Air Film Festival (BOFA) and Tropfest. His cartoons have recently been published in MEANJIN and can be found on instagram.



ANNA TREGLOAN
SET & COSTUME
DESIGNER

Anna Tregloan is a multi-award winning artist, designer and creative producer who collaborates

and creates work with major performing arts companies and cultural institutions and an array of smaller and independent companies, galleries and artists. She has an extensive history in contemporary performance, dance, physical theatre, opera, live-art, exhibition design and immersive installations. She has a Masters in Animateuring from VCA, University of Melbourne. Amongst other projects, in the last two years, she designed the concept

and installation of a major exhibition for ACMI, Melbourne - WONDERLAND which is now showing at the Art Science Museum in Singapore before touring to other locations including the Victoria and Albert Museum, London; she designed the immersive exhibitions, BLOOD and PERFECTION, for Science Gallery Melbourne; OSCAR AND LUCINDA for Sydney Chamber Opera & Bell Shakespeare's Australia-wide touring productions of JULIUS CAESAR and THE MISER.



VERITY HAMPSON
LIGHTING DESIGNER

Verity Hampson is an award-winning lighting and projection designer. Since graduating from NIDA, she has designed over 120

productions, working with many of Australia's leading directors and choreographers. Previous productions at Ensemble Theatre include FULLY COMMITTED, CLYBOURNE PARK, LIBERTY EQUALITY FRATERNITY, GREAT FALLS and THE ANZAC PROJECT. Designs include: WINYANBOGA YURRINGA, AN ENEMY OF THE PEOPLE, SAMI IN PARADISE, FAITH HEALER, THE DROVER'S WIFE, RUBY'S WISH, THE BLIND GIANT IS DANCING and IVANOV for Belvoir; BLACKIE BLACKIE BROWN, HAMLET: PRINCE OF SKIDMARK, MACHINAL and LITTLE MERCY for Sydney Theatre Company; DEATH OF A SALESMAN for Queensland Theatre; ONE THE BEAR and BLACKROCK for La Boite; TITUS ANDRONICUS, JULIUS CAESAR, A MIDSUMMER'S NIGHT DREAM and THE LITERATI for Bell Shakespeare; THE BLEEDING TREE, THE BOYS and THE FLOATING WORLD for Griffin; NEW BREED and WOOF for Sydney Dance Company. For television, Verity was Lighting Director for the ABC's LIVE AT THE BASEMENT and THE ROAST; and THE CROWN AWARDS for SBS. Awards include a Mike Walsh Fellowship, a Green Room Award and three Sydney Theatre Awards.



NATE EDMONDSON
COMPOSER & SOUND
DESIGNER

Nate is an international, multi-award winning composer and sound designer for stage and screen. His scores have been heard across the world, including his work on THE VERY HUNGRY CATERPILLAR SHOW for Rockefeller Productions, which has reached a global audience of one million people. Locally, he has worked on many critically acclaimed productions, including THE HARP IN THE SOUTH, BLACKIE BLACKIE BROWN, and CLOUD NINE for STC; MARK COLVIN'S KIDNEY, and SEVENTEEN for Belvoir; THE TEMPEST for Bell Shakespeare. Nate was awarded the 2016 and 2015 Sydney Theatre Award for Best Score/Sound Design of an Independent Production; the 2018 and 2016 Broadway World Award for Best Score/Sound Design of a Play; the 2014 Brian Dyer Trophy for Best Score/Sound Design [UK] for ALL MY SONS. In 2019, Nate was nominated for a Helpmann Award for Best Sound Design for his work on THE HARP IN THE SOUTH. Nate has previously worked with Ensemble on DIPLOMACY, and his work can also currently be heard in FULLY COMMITTED.



STEPHANIE LINDWALL
STAGE MANAGER

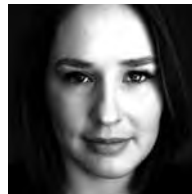
As Stage Manager: PETER PAN GOES WRONG AU & NZ Tour (Lunchbox Productions and Mischief Theatre), MURDER ON THE WIRELESS, THE WIDOW UNPLUGGED, SHIRLEY VALENTINE, NEVILLE'S ISLAND, THE RASPUTIN AFFAIR, BAREFOOT IN THE PARK, GOOD PEOPLE (Ensemble Theatre), SENIOR MOMENTS NATIONAL TOUR (Return Fire Productions), THE DAPTO CHASER, HOOTING AND HOWLING Regional Tours (Critical Stages) PRIDE, THE HORSES MOUTH FESTIVAL, BONDI FEAST (TRS), SET: THE PLAY (NIDA Independent), A VIEW FROM MOVING WINDOWS (Riverside Theatres). As

Swing Technician: THE REMOVALISTS (TRS), SAY HELLO FIRST (Old Fitz). As Production Manager: (& Mentor) PLAYHOUSE CREATURES (AADA), SAY HELLO FIRST (Old Fitz), BODY LANGUAGE (107 Projects). As Assistant Stage Manager: EMPIRE (TRS), THE WIZARD OF OZ (Packemin). Stephanie is a graduate of the Australian Academy of Dramatic Art.



ERIN SHAW
ASSISTANT STAGE
MANAGER

Graduating from the Technical Theatre and Stage Management course at NIDA in 2016, Erin has previously worked in the industry as a dresser on GIRL ASLEEP for Belvoir and as Stage Manager on LITTLE BORDERS and LOVE ME at The 505, and MOTH for ATYP. For Ensemble Theatre she has stage managed FOLK, the 2019 return season of DIPLOMACY (including regional tour) and AN INTIMATE EVENING WITH PAUL CAPSIS; and worked as Assistant Stage Manager on DIPLOMACY, THE WIDOW UNPLUGGED OR AN ACTOR DEPLOYS and THE NORMAN CONQUESTS. She was also Assistant Stage Manager on BLISS at Belvoir. Erin feels privileged to have worked with such an incredible team on this production and looks forward to the season.



RENATA BESLIK
COSTUME SUPERVISOR

Renata graduated from NIDA in 2007 with a Bachelor's degree in Costume Production. She has worked as Costume Supervisor on A VIEW FROM THE BRIDGE, FOLK, DIPLOMACY, THE BIG TIME, LUNA GALE, SHIRLEY VALENTINE, 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 for Ensemble Theatre, FANGIRLS for Belvoir/Queensland Theatre, THE RETURN OF ULYSSES, ARTASERSE, ATHALIA, THE CORONATION



OF POPPEA, RAMEU: ANACREON AND PIGMALION, THEODORA for Pinchgut Opera, HENRY V, THE WINTER'S TALE, MACBETH for Bell Shakespeare, STAY HAPPY KEEP SMILING, THE TEMPEST, WOYCECK, A LIE OF THE MIND, PORT at NIDA. Renata was Designer on A MIDSUMMER NIGHT'S DREAM, ROMEO AND JULIET, THE TEMPEST for Sport for Jove, THE COLOUR OF AUGUST for Newtown Theatre and was Design Assistant on THE LIFE OF GALILEO at Belvoir.



LINDA NICHOLLS-GIDNEY
DIALECT COACH

Trained as an actor and a theatre voice/accents and dialects specialist, Linda has worked in the Industry for over 20 years.

This year Linda has coached on TABLE, ONCE, HITLER'S DAUGHTER, MERCURY FUR, CYPRESS AVE, SATURDAY NIGHT FEVER, RUSSIAN TRANSPORT, THE LAST 5 YEARS, GROUNDED, THE CRUCIBLE, THE RISE AND FALL OF LITTLE VOICE and COUNTING AND CRACKING, as well as directing two short plays: TOXIC and YOU STILL HERE?. Other Theatre credits include Dreamworks' HOW TO TRAIN YOUR DRAGON Arena Spectacular and musicals such as THE BODYGUARD, ROCKY HORROR and DIRTY DANCING. Film credits

include JUNGLE, CROUCHING TIGER HIDDEN DRAGON 2, BOOK CLUB and TELEVISION MARY – THE MAKING OF A PRINCESS, THE CHASE AUSTRALIA. She directed PRAMKICKER by Sadie Hasler at its Sydney premier in October 2018.



NIGEL POULTON
FIGHT DIRECTOR

Nigel is an award-winning, internationally renowned fight director, intimacy director and movement specialist.

Nigel's stage work includes: COUNTING AND CRACKING, THE DANCE OF DEATH, SAMI IN PARADISE, THE SUGAR HOUSE, A TASTE OF HONEY for Belvoir; SPARTACUS for The Australian Ballet; ROMEO AND JULIET for New York City Ballet; PRIZE FIGHTER for Belvoir/ La Boite; MUCH ADO ABOUT NOTHING, THE MISER, ANTONY AND CLEOPATRA, ROMEO AND JULIET and RICHARD III for Bell Shakespeare; CAT ON A HOT TIN ROOF, HARP IN THE SOUTH, BLACKIE BLACKIE BROWN, ACCIDENTAL DEATH OF AN ANARCHIST, THE RESISTIBLE RISE OF ARTURO UI and CYRANO DE BERGERAC for Sydney Theatre Company; ROMEO AND JULIET and PRIZEFIGHTER for La Boite, CARMEN and TOSCA for Opera

Australia; CITY OF GOLD and HYDRA for Queensland Theatre; SHAKESPEARE IN LOVE and TWELFTH NIGHT for Melbourne Theatre Company; JASPER JONES and NOISES OFF for Queensland Theatre/ Melbourne Theatre Company; SINGIN' IN THE RAIN for Dainty Group International, LES MISERABLES for Cameron Mackintosh; DON

GIOVANNI, CARMEN and IL TROVATORE for The Metropolitan Opera. Nigel's film and television work includes: PIRATES OF THE CARIBBEAN V, DEADLINE GALLIPOLI, THE WATER DIVINER, THE BOURNE LEGACY, VIKINGDOM, THE GOOD WIFE and BOARDWALK EMPIRE.

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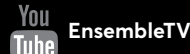
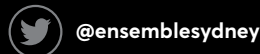
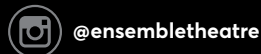
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The management reserves the right to make any alteration to cast which may be rendered necessary by illness or any other unavoidable cause. Patrons are reminded that out of consideration for others, latecomers cannot be admitted until a suitable place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