



BLACK RIDER:
THE CASTING OF THE
MAGIC BULLETS

15 SEP - 8 OCT

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MERLYN THEATRE

Original Direction by Robert Wilson.
Original Music & Lyrics by Tom Waits.
Text by William S. Burroughs. Music
Arrangements by Greg Cohen and Tom
Waits. Dramaturgy by Wolfgang Wiens.
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Thank you to Rod Reynolds who
restored the missionary organ.

Presented in association with
Melbourne Festival.

MELBOURNE
FESTIVAL

DIRECTION /
Matthew Lutton

CAST /
**Kanen Breen, Paul Capsis,
Jacqueline Dark, Winston
Hillyer, Le Gateau Chocolat,
Meow Meow, Richard Piper
& Dimity Shepherd**

MUSICAL DIRECTION /
Phoebe Briggs

MUSIC SUPERVISION /
Iain Grandage

SET & COSTUME DESIGN /
Zoë Atkinson

SCENIC ARTIST /
Patrick Jones

LIGHTING DESIGN /
Paul Jackson

SOUND DESIGN /
Jim Atkins

SOUNDSCAPE DESIGN /
Jethro Woodward

CHOREOGRAPHER /
Stephanie Lake

STAGE MANAGER /
Lisa Osborn

ASSISTANT STAGE
MANAGER /
Luke Hales

ASSISTANT STAGE
MANAGER & RADIO
MIC TECHNICIAN /
Jess Frost

PUPPET MAKER /
Katrina Gaskell


COSTUME ARTISTS /
**Jo Foley, Tirion Rodwell,
Madeleine Somers**

WIGS /
Tamed by Trent Ashley

MAGIC CONSULTANT /
Ross Skiffington

BESEN PLACEMENT /
Emily Collett

MONASH PLACEMENT /
Beth Paterson

 Victorian Opera

**MALTHOUSE
THEATRE**

MATTHEW LUTTON: ON DEPENDENCY AND DEBTS

Black Rider: The Casting of the Magic Bullets is a music and theatre spectacle, with two closely linked stories at its core.

The first, is the story of a devil named Pegleg. Living in the forest, she was cheated of a soul hundreds of years ago. Pegleg plans to claim another as repayment, descended from those who double-crossed her centuries earlier. She is aiming to collect a debt from those who don't even know a debt exists.

The second, is the story of Wilhelm and Käthchen. They have a beautiful, all-consuming love for one another. Yet Wilhelm must rapidly learn the skill of hunting if they are to fulfil their desire. In the forest, Wilhelm meets a figure who offers him special bullets. Moulded in a certain way, they never miss their mark: they can turn him into a hunting success overnight. He accepts the bullets, unaware they are addictive, and that nothing in the forest is free.

Black Rider is a grand parable about what Tom Waits calls 'devil's bargains'; bargains that separate the moment of purchase, and the moment of payment to such an extent that when it's time to pay up, you can no longer recall the connection.

This new production of *Black Rider* stages this wild fable in a space that might be called 'Pegleg's machine'. It is a stage reminiscent of an entertaining yet macabre puppet show, a colourful and perverse shooting gallery, where trapped individuals play out their deals and debts, and Pegleg seduces and regales.

Originally created by theatre director Robert Wilson, musician Tom Waits, and writer William S. Burroughs, *Black Rider* was the result of an American team using a German fable as their starting point. You can see this reflected in both the poetics and music, which throws German and American references together.

The music moves rapidly from moments of American vaudeville to German Weimar cabaret, and theatrically from Gothic storytelling to Buster Keaton physical comedy. It is a dreamlike world, where cultures and references clash to create madness, where a German hunter in a dark forest can turn into a sharp shooting cowboy from the American plains.

The personal stories of the three original creators also fuse with the narrative, particularly in the case of Burroughs, who was famous for how his heroin addiction influenced his

writing, and who accidentally killed his wife with a pistol during a game of William Tell. These personal strands weave another layer of contemporary references into the writing, with images of spoons, shooting up, and hallucinogenic highs running through the entire production.

This is a wonderfully mad work. It is a carnival of entertainments and addictions, and for those of us creating this production, it has been a portal into a world of love and desire, dependency and debts.



PHOEBE BRIGGS & IAIN GRANDAGE: 'WHAT ARE THEY BUILDING IN THERE?'

So ran the questions outside the Malthouse Theatre rehearsal room during the preparations for *Black Rider*: Tom Waits' and William S. Burroughs' brilliant re-imagining of the age-old German fable *The Fatal Marksman*.

What was being built was a production that seeks to honour the long legacy of Waits' distinctive musical style—a style driven by his whip-smart intellect and singular aural aesthetic.

Equal parts hobo cabaret, Morricone Western and liquor-drenched vaudeville, the music speaks to the traditions of Weimar cabaret through the lens of toolshed percussive invention and down-home Americana.

The score is built around an instrument synonymous with Waits—the pump organ—in our case a newly refurbished American Missionary Organ dating from the 1860s. He has built much of the rest of the score around lower register instruments: contrabassoon, bass clarinet, bass trombone, tuba, upright bass and cello.

There are also, as is to be expected, a series of more idiosyncratic instruments: the musical saw, a toy piano and found-object percussion instruments including, of course, a kitchen sink.

What a joy it has been to work with such a fantastic bunch of misfit musico-dramatic actors who are as generous as they are audaciously talented. What an equal pleasure, too, to work with a pit full of technically brilliant multi-instrumentalists. This is a work that is owned collectively by all of us, and we thank Tom Waits for his jewel of a score.

The Fatal Marksman served as the basis for Carl Maria von Weber's 1821 opera Der Freischütz.





Matthew Lutton
DIRECTION

Matthew Lutton is Malthouse Theatre's Artistic Director and Co-CEO. Prior to this, he was Malthouse Theatre's Associate Director, and the Artistic Director of Thincle in Perth. For Malthouse Theatre, he has directed *The Real and Imagined History of The Elephant Man*, *Away*, *Edward II*, *Picnic at Hanging Rock*, *I Am a Miracle*, *Night on Bald Mountain*, *The Bloody Chamber*, *Dance of Death*, *Pompeii, L.A.*, *On the Misconception of Oedipus*, *Die Winterreise* and *Tartuffe*. For STC he has directed *The Trial*, *The Mysteries: Genesis*, and *The Duel*. Other directing credits include *Love Me Tender* for Belvoir and *Don't Say the Words* for Griffin Theatre Company. His opera directing credits include *Make No Noise* for the Bavarian State Opera, Strauss's *Elektra* for Opera Australia and West Australian Opera, and Wagner's *The Flying Dutchman* for New Zealand Opera.



Phoebe Briggs
MUSICAL DIRECTION

Phoebe completed a Bachelor of Music at the University of Melbourne and was a member of the Opera Australia music staff from 2002 – 2012. She was appointed Head of Music at Victorian Opera in 2012. For Victorian Opera, Phoebe has conducted *Sunday in the Park with George*, *The Play of Herod*, *Alice's Adventures in Operaland*, *Sweeney Todd*, *Cendrillon*, *Four Saints in Three Acts* and *The Sleeping Beauty*. Phoebe was Assistant/Cover Conductor for *Don Pasquale* (IFAC/OA, Tokyo), *The Magic Flute*, *The Merry Widow*, *Die Fledermaus*, *The Pearlfishers*, *Così fan tutte*, *A Little Night Music*, *The Mikado* (OA) and *Guys and Dolls* (Ambassador Group). Awards: Foster Memorial Award for a Repetiteur. Nominated: Green Room Award for Best Music Direction (*Four Saints in Three Acts*).



Iain Grandage
MUSIC SUPERVISION

Iain composes, conducts and performs. Selected Malthouse Theatre credits include *Little Match Girl*, *Optimism* and *Vamp*. Iain has won seven Helpmann Awards for his work in theatre: Best Original Score *Cloudstreet* (Company B/Black Swan Theatre Company), *The Secret River* (STC/Sydney Festival), *When Time Stops* (Expressions Dance Company), *The Rabbits* with Kate Miller-Heidke (Opera Australia & Barking Gecko), *Satan Jawa* with Rahayu Suppangah (Arts Centre Melbourne, Asia TOPA & Melbourne Symphony Orchestra), and for Music Direction *Little Match Girl* (Malthouse Theatre) and *The Secret River* (STC/Sydney Festival). He won the APRA 2015 Vocal Work of the Year for his opera *The Riders* (Victorian Opera/Malthouse Theatre). Iain has received the prestigious Sidney Myer Performing Arts Award, the Ian Potter Emerging Composer Fellowship, been Composer-in-Residence with the WA Symphony Orchestra, and Musician-in-Residence at UWA, where he is an Honorary Research Fellow, and from whom he has received an Honorary Doctorate. He is currently the Artistic Director of the Port Fairy Spring Music Festival.



Kanen Breen
CAST

Kanen enjoys a critically acclaimed career as both an opera and concert singer and a cabaret artist. Roles for Opera Australia include Camille in *The Merry Widow*, Nanki Poo in *The Mikado*, Ramiro in *Cenerentola*, Cassio in *Otello*, Caius/Bardolfo in *Falstaff*, Rinuccio in *Gianni Schicchi*, Elemer in *Arabella*, Andres/Cochenille/Pittichinaccio/Frantz/Nathanael in *The Tales Of Hoffmann*, Pirelli in *Sweeney Todd*, Albert in *Albert Herring*, Truffaldino in *The Love for Three Oranges* and Emilio in *Partenope* for which he won a Helpmann Award. For Victorian Opera appearances include *The Beadle* in *Sweeney Todd*, the War Correspondant in *Remembrance* and Jean Pierre in *Banquet of Secrets*. Other engagements include the Brisbane Festival season of *Snow White*, *The Mikado* for NZ Opera, Nadir in *The Pearlfishers*, Andy Warhol in *The Perfect American* (OO), Rodolfo in Baz Luhrman's *La Bohème* on Broadway and The Witch Of Endor in *Saul* for the 2017 Adelaide Festival which earned him a second Helpmann award. He is part of cabaret group The Strange Bedfellows.



Paul Copsis
CAST

Malthouse Theatre: *Calpurnia Descending*, *The Threepenny Opera*, *Die Winterreise*, *Boulevard Delirium*. MTC: *All About My Mother*, *The Resistible Rise of Arturo Ui*. STC: *Tales from The Vienna Woods*, *The Lost Echo*, *Thyestes*, *Playgrounds*, *Sydney Stories*, *Volpone*. Belvoir: *Wizard of Oz*, *The Caucasian Chalk Circle*. Other Theatre: *Cabaret* (Hawk Entertainment); *Resident Alien* (Cameron Lukey); *Rumpelstiltskin* (Windmill Theatre Company & STC SA); *Pinocchio*; *Little Bird* (STC SA and Adelaide Cabaret Festival); *Angela's Kitchen* (Griffin, Malta International Arts Festival); *La Soiree* (La Soiree, London); *The Rocky Horror Show* (Dainty Consolidated Entertainment); *Absinthe* (Spiegelword New York); *The Three Furies* (Perth and Adelaide International Festivals); *The Emerald Room* (STC SA). Film & TV: *Eurovision Top 40*, *Carlotta*, *The Boy Castaways*, *Head On*. Awards: two Helpmann Awards for *Angela's Kitchen*, Sydney Theatre Award for *The Threepenny Opera*, 2010 Sidney Myer Individual Performing Arts Award; three Helpmann Awards for *The Lost Echo*, Green Room Award for Best Cabaret Artist; a Helpmann Award for *Copsis v Copsis*; Film Critics Circle Award for *Head On*.



Jacqueline Dark
CAST

After time as a Principal Artist for the Wiener Staatsoper, Jacqui returned to Australia to become one of the best-loved and most prolific singers at Opera Australia, performing in operas such as *Aida*, *Salome*, *Madama Butterfly*, and *Don Giovanni*, for which she received a Green Room Award. In 2016, Jacqueline Dark starred as Mother Abbess in the national tour of *The Sound of Music* before returning to Opera Australia as Fricka in *Der Ring des Nibelungen*. In 2017, she sings Santuzza in *Cavalleria Rusticana* for State Opera of SA, the title role in Rufus Wainwright's *Prima Donna* for the Adelaide Festival and appears in concert with the Sydney Symphony, Sydney Philharmonia and Darwin Symphony Orchestra. She performs as part of the award-winning cabaret act Strange Bedfellows. She has appeared on television on *So You Think You Can Dance* and *Spicks and Specks*, and many of her operatic roles were filmed for international cinema and DVD release. Jacqui has sung for Victorian Opera, Opera Queensland and Opera Hong Kong, and appears regularly as soloist with Australasia's leading orchestras. In August 2014, Jacqui received her second consecutive Helpmann Award for her work as Fricka in *Der Ring des Nibelungen*.



Winston Hillyer
CAST

Since graduating from the VCA in 2005 (Foundation year Musical Theatre), Winston has had a celebrated career in Europe and Australia. Immediately following VCA, Winston was invited to play Simba in the German Production of *The Lion King* where he performed the role for over 1800 performances. Winston then went on to tour Europe playing Berger in *Hair*, followed by Judah in *Joseph and the Amazing Technicolor Dreamcoat*, and as a lead singer on board the Queen Elizabeth for Cunard Cruises. Winston returned to Melbourne and made his Australian debut with *Showboat* in 2014. Since then, he has appeared in a number of TV series and commercials, as well as playing Curtis in the Australian premiere of *Dreamgirls*. Winston is thrilled to be working on *Black Rider* with such an incredible cast and creative team. He wishes to thank his wife, baby daughter, and IWM for their love and support.



Le Gateau Chocolat
CAST

Le Gateau Chocolat works beyond the world of drag performance. He has a busy career in the field of contemporary opera and theatre. His credits include the role of Pastor in *Imago* (Glyndebourne), Undertaker in *Porgy & Bess* (Regents Park Open Air Theatre), Balladeer / Pastor Kimble in *The Threepenny Opera* (National Theatre), Popov / Chubukov in *The Bear / The Proposal* (Young Vic), Feste in *Twelfth Night* (The Globe), and has also performed in *Tobias and the Angel* (Young Vic), *Varjak Paw, Ingerland* (Royal Opera House), with Basement Jaxx (Barbican), *Anxiety Fanfare* (Wigmore Hall), *La Clique / LaSoiree* (Roundhouse & Sydney Opera House). His highly acclaimed, award winning solo works; *Black, Duckie, ICONS, In Drag* and *I Heart Chocolat* have toured internationally to various venues including the Sydney Opera House, Menier Chocolate Factory, South Bank Centre, Royal Albert Hall and on the international festival circuit.



Meow Meow
CAST

Post-post-modern diva Meow Meow has hypnotized, inspired, and terrified audiences globally with unique creations and sell-out seasons from New York's Lincoln Center and Berlin's Bar Jeder Vernunft to London's West End and Sydney Opera House. Selected Malthouse Theatre shows include *Meow Meow's Little Mermaid, Vamp* and *Little Match Girl*, which have toured the major Australian festivals, and internationally. Her award-winning solo works have been curated by David Bowie, Pina Bausch, and Mikhail Baryshnikov. As well as being a prolific music creator she guests regularly with the band Pink Martini and various US and UK orchestras, and specialises in the Weimar repertoire and French chanson. She recently toured the UK and US with Barry Humphries and the Australian Chamber Orchestra. In 2016 she appeared as Titania in Emma Rice's controversial *A Midsummer Night's Dream* at Shakespeare's Globe. She appears next in *Wunderschön* with the Hebrides Ensemble, *Meow Meow's Pandemonium* with London Philharmonic Orchestra at Royal Festival Hall, and *Apocalypse Meow*, her Christmas show at Shakespeare's Globe.



Richard Piper
CAST

Malthouse Theatre: *'Tis Pity She's a Whore*. STC: *The Secret River, Gross und Klein, Great Expectations, Moby Dick*. Bell Shakespeare: *A Midsummer Night's Dream, The War of the Roses, Henry V, Henry IV*. Belvoir: *The Wild Duck* (Barbican Centre). Playbox: *Competitive Tenderness, Picasso* at the *Lapin Agile, A Happy and Holy Occasion*. STCSA: *Moby Dick, Marat Sade, The Comedy of Errors, Restoration, A Midsummer Night's Dream, What the Butler Saw*. MTC: *Born Yesterday, Double Indemnity, Ghosts, Music, Queen Lear, The Gift, Drowsy Chaperone, Rockabye, Entertaining Mr Sloane, The Give and Take, Dumb Show, The Daylight Atheist, Coup d'Etat, Betrayal, Man the Balloon, Life After George*. Adrian Bohm: *Twelve Angry Men*. Global Creatures: *King Kong*. Louise Withers & Assoc: *Billy Elliot*. Paul Dainty: *The New Rocky Horror Show*. TV: *Wentworth, Australia on Trial: Myall Creek, Tangle, Underbelly: The Movie Files, City Homicide, Satisfaction, Blue Heelers, Crashburn, MDA, Stingers, Good Guys, Bad Guys, Correlli, Snowy River, Wedlocked, Blue Heelers, Neighbours, Bligh*. Film: *Pirates of the Caribbean 5, Salvation, Postcard Bandit, Federation, Fable*. Awards: Green Room Award for *The Daylight Atheist* in 2004.



Dimity Shepherd
CAST

For Malthouse Theatre; Lucy in *The Threepenny Opera* and Alice in *Through the Looking Glass*. For Victorian Opera; Marianne in *The Riders*, Rosie in *Banquet of Secrets*, Cherubino in *Marriage of Figaro*, Orphée in *Orphée et Eurydice*, Arsamene in *Xerxes*, Nireno in *Julius Caesar*, Mercurius in *Phoebus and Pan*, Flora in *Traviata*, Beggar Woman in *Sweeney Todd*, Clara in *Midnight Son*, Jazz in *How To Kill Your Husband*, Mrs Forrester and Owl in *Cunning Little Vixen* and roles in *Nixon In China* and *Sunday In The Park With George*. She has sung Cherubino and Rosina in *Barber of Seville* for Opera Australia, Carmen and Rebecca in *Love In the Age of Therapy* for Oz Opera, Stephano in *Romeo and Juliet*, Thisbe in *Cenerentola* and Maddalena in *Rigoletto* for Opera Queensland, Smeaton in *Anna Bolena* and the title role in *Carmen* for Melbourne Opera, *Crossing Live* and *Children's Bach* for Chamber Made Opera and the title role in *The Ghost Wife* at the Melbourne, Adelaide, Sydney and London's BITE02 festivals. Concerts include Melbourne Symphony and Sydney Festival and Recital Centre. She was nominated for a Helpmann Award for *The Threepenny Opera* and has won two green room awards for *Love In the Age of Therapy* and Victorian Opera's *Marriage Of Figaro*.



Zoë Atkinson
SET & COSTUME DESIGN

Zoë studied design for performance at The Prague Academy of The Performing Arts, The International Institute of Figurative Theatre (Czech Republic), and the Institute International de la Marionette, France. For Malthouse Theatre she has designed costumes for *The Odyssey* (2006 Helpmann Award Best Costume Design), set and costumes for *On The Misconception of Oedipus* and *Picnic at Hanging Rock* (Black Swan State Theatre Company, 2017 Edinburgh Festival). Other work with Matthew Lutton includes the operas *Elektra* and *The Flying Dutchman*. Zoë has most recently been working as Artistic Associate and Designer for the 2017 Perth International Arts Festival opening event *Boorna Waanginy* with director Nigel Jamieson, and with English artist Amy Sharrocks on a Western Australian iteration of *The Museum of Water*, also for PIAF. In 2016 she was Artistic Associate and Designer for the 2016 Perth International Arts Festival opening event *HOME* (with director Nigel Jamieson).



Paul Jackson
LIGHTING DESIGN

Malthouse Theatre: *The Real and Imagined History of the Elephant Man, Away, I am a Miracle, Blaque Showgirls, Picnic at Hanging Rock, Meow Meow's Little Mermaid, Edward II, Night on Bald Mountain, Hello, Goodbye and Happy Birthday, Little Match Girl, Die Winterreise, The Threepenny Opera, Vamp, The Tell-Tale Heart, Sleeping Beauty* (also co-creator) *The Odyssey*. STC/Malthouse Theatre: *Love and Information, The Histrionic, The Trial*. STC: *True West, The Mysteries: Genesis*. Bell Shakespeare: *As You Like It, Phedre, Tartuffe, Julius Caesar*. Belvoir: *Seventeen, Nora, Oedipus Rex, Happy Days, It Just Stopped*. MTC: *Private Lives, Miss Julie, Endgame, Ghosts, The Crucible*. Victorian Opera: *The Magic Flute, Don Giovanni*. Chamber Made Opera: *Crossing Live, The Hive, Teorema, The Possessed, Recital, Walkabout, Corruption*. Awards: 2012 Helpmann Award for Lighting Design, four Green Room Awards for Lighting Design, one Green Room Award for Design, 2016 APDG Award for Lighting Design. Positions: Artistic Associate at Malthouse Theatre 2007-2013. Paul has lectured in design and associated studies at the University of Melbourne, RMIT and VCA.



Jim Atkins
SOUND DESIGN

Jim Atkins is a sound designer and engineer with a broad ranging career focused on live classical performance and recording. Recent credits include *Namatjira* (Big hART / Malthouse Theatre); *Nixon in China* (Auckland Festival) *The Ring Cycles* (Opera Australia). For Victorian Opera: the Sondheim Trilogy (*Sunday in the Park with George, Into the Woods, Sweeney Todd, Banquet of Secrets, The Riders, The Flying Dutchman, Nixon in China* and *Maria de Buenos Aires*). Other productions include *Chroma and Faster* (The Australian Ballet); *Songs From the Middle* (Eddie Perfect/ANAM); *Ukaria24; Acoustic Life of Sheds* (Big hART); *En Masse* (Genevieve Lacy); *Pleasure Gardens* sound installation (Sydney Festival/ Genevieve Lacy/Jan Bang), and *Jeff Mills and Derrick May* (Melbourne Symphony Orchestra).



Jethro Woodward
SOUNDSCAPE DESIGN

Jethro Woodward is a Melbourne-based composer, musician and sound designer recognised for his expansive and highly layered film, theatre and dance scores. He was the composer for Chunky Move's *Anti-Gravity* and *L U C I D* by Anouk van Dijk. He has also worked with some of Australia's leading major and independent companies including Malthouse Theatre, MTC, STC, Belvoir St Theatre, Arena, Chamber Made Opera, Windmill, MSO, Rawcus, Stuck Pigs Squealing, Fragment 31, Lucy Guerin Inc., Australian Dance Theatre, KAGE and more. Jethro won Green Room Awards for *Meow Meow's Little Mermaid* (Malthouse Theatre), *The Bloody Chamber, Moth, Goodbye Vaudeville Charlie Mudd*, and *Irony Is Not Enough*. Recent works include, *Permission to Speak* (Chamber Made Opera) and *Rumpelstiltskin* (Windmill).



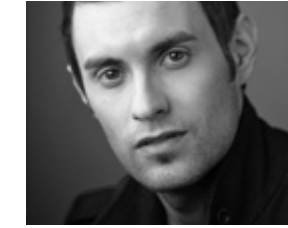
Stephanie Lake
CHOREOGRAPHER

Malthouse Theatre/STC: *Away*. As Choreographer: MTC: *The Effect, Birdland*. Queensland Ballet: *Chameleon*. Sydney Festival: *Double Blind*. Dancenorth: *If Never Was Now*. Sydney Dance Company: *Elektra, Dream Lucid*. Chunky Move: *Aorta, Mix Tape*. Melbourne Festival: *A Small Prometheus*. Dance Massive: DUAL. As Dancer: Lucy Guerin Inc: *The Dark Chorus, Motion Picture, Conversation Piece, Aether, Melt*. Chunky Move: *An Act of Now, Connected, Two Faced Bastard, I Like This, Tense Dave, Wanted*. BalletLab: *Upholster, Amplification*. Positions: Artistic Director of Stephanie Lake Company, Resident Director of Lucy Guerin Inc (2013), Sidney Myer Creative Fellow (2013-15), Dame Peggy Van Praagh Choreographic Fellow (2012), VCA Advisory Board Member. Awards: 2014 Helpmann Award for Best Choreography in a Dance or Physical Theatre Work, 2014 Australian Dance Award for Outstanding Achievement in Choreography, 2011 Green Room Award for Best Choreography, 2000 Green Room Award for Best Emerging Dancer. Training: VCA (Dance).



Lisa Osborn
STAGE MANAGER

Malthouse Theatre: *Away, Blaque Showgirls, Meow Meow's Little Mermaid, The Shadow King, Love and Information* (with STC), *Calpurnia Descending* (with STC), *Baal* (with STC), *Blak Cabaret, Meme Girls, The Good Person of Szechuan, Night on Bald Mountain, Pompeii, L.A., Blood Wedding, The Wild Duck* (with Belvoir), *The Story of Mary MacLane by Herself*. Windmill Theatre: *Big Bad Wolf, Grug, Afternoon of the Elves, Two Weeks with the Queen, Wilfrid Gordon McDonald Partridge*. Brink Productions: *When The Rain Stops Falling*. Patch Theatre Company: *Me and My Shadow Man*. Slingsby Theatre Company: *Man Covets Bird*. Australian Dance Theatre: *G, Devolution, Ignition*. STCSA: *Three Sisters, Metro Street, Attempts on Her Life, The Female of the Species, Triple Threat, Noises Off and The Government Inspector*.



Luke Hales
ASSISTANT STAGE MANAGER

Luke Hales is a production and stage manager who has enjoyed a wide and varied career in many sectors of the entertainment industry. Theatre credits include: *Into The Woods* (Victorian Opera), *Hansel and Gretel* (Victorian Opera), *La Traviata* (Victorian Opera), *A Midsummer Night's Dream* (Australian Shakespeare Company), *Cosi Fan Tutte* (Melbourne Opera). Commercial/Corporate credits include: *Jubilation* (Adam Lowe Group), *Twisted Broadway* (Kate Macdonald/The Benge Group), Melbourne International Comedy Festival (AT Management), *There's No Place Like Home* VSSS (Adam Lowe Group), *Room on the Broom* (CDP Theatre Producers), Technical Officer (University of Ballarat Arts Academy), Pride March Victoria (Event Logistics), Australia Day Celebrations (Event Logistics), *It's All About Love* VSSS (SKP Events), AFL Grand Final Parade (Event Logistics), Emirates Melbourne Cup Parade (Event Logistics). Since July 2014, Luke has worked full time as Production Coordinator for Victorian Opera.

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Victorian Opera is a leader in the Australian opera scene. The company has established itself with innovative programming, diverse repertoire and exciting new work. Victorian Opera has commissioned 18 new Australian works in its 12-year history and has staged at least one new work every season.

Employing hundreds across the creative industries each year, the company recruits the finest local and international singers and collaborates with a wide range of musicians, creative teams and companies from around the country and overseas.

The next generation of talent is developed through the Victorian Opera Youth Chorus Ensemble (VOYCE) and the company's Developing Artist Program. Victorian Opera has inspired over 600 young singers through its Youth Opera program and developed over 30 emerging artists. Victorian Opera is committed to the accessibility of opera through tactile tours, and audio described and relaxed performances.

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At Malthouse Theatre we collaborate with local and international artists to create inventive performances that cut to the core of the human experience.

Theatre has the power to interrogate, disrupt and to be an agent of change—and we think it always should. At Malthouse Theatre the work we produce explores the world personally, socially and politically.

Based in a dedicated venue, The Coopers Malthouse in Melbourne, we are a home for live experiences that entertain and provoke a dialogue with and within audiences.

Welcome to Malthouse Theatre.

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Malthouse Theatre acknowledges we are on the Land of the Boon wurrung Peoples within the Kulin Nation.

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PHOTOGRAPHY /

ZAN WIMBERLEY & MAGNUS HASTINGS

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DESIGN /

HOURS AFTER

HOURSALTER.COM.AU

SELECTED HEADSHOT CREDITS / Zoë Atkinson / Sohan Ariel Hayes; Meow Meow / Karl Giant; Dimity Shepherd / Jeff Busby.



SCENE & HEARD

Our production team cooked up three different types of fake blood for the show... it's safe to say it got bloody messy.

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