

# **SHAKESPEARE IN LOVE**

**BASED ON THE SCREENPLAY BY  
MARC NORMAN & TOM STOPPARD  
ADAPTED FOR THE STAGE BY  
LEE HALL**

**12 NOVEMBER - 14 DECEMBER 2024**

# SHAKESPEARE IN LOVE

## CREATIVE TEAM

Director  
Production Designer  
Lighting Designer  
Costume Designer  
Composer/Sound Designer  
Assistant Director/  
Production Manager  
Choreographer/Movement Director  
Intimacy Coordinator  
Fight Coordinator

Madeleine Withington  
Rachel Scane  
Paris Bell  
Paris Jade Burrows  
Matthew Forbes  
  
Isabella Milkovitsch  
Phaedra Brown  
Sonya Kerr  
Max Ryan

## CAST *(in order of appearance)*

Will Shakespeare  
Kit Marlowe  
Henslow  
Lambert/Ralph/Peter  
Fennyman  
Frees/Mistress Quickly/Sam  
Burbage  
Maestro/Ted/Boatman  
Tilney/Robert de Lesseps/  
Nol/Boatman  
Queen Elizabeth/Nurse/Molly  
Viola de Lesseps  
Robin/Adam/Guard  
John Webster  
Wabash/Kate  
Wessex

Charlotte Saluszinsky  
Raechyl French  
Alex Spinks  
Talia Benatar  
Alex Kendall Robson  
Michael Jones  
Keiden Cheung  
Nathan Farrow

Tom Massey  
Lynn Roise  
Kim Clifton  
Stevie Hefferan  
Charlotte Edwards  
Oliver Harcourt  
Chad Traupmann

## PRODUCTION TEAM & CREW

Production Coordinator  
Stage Manager/Operator  
ASM  
Set Construction/Bump-in

Production Photography

Gemma Greer  
Taylah Crouch  
Marc Monnet-Demarbre  
Tom Bannerman, Rodger Wishart  
Rachel Scane, Amy van Gelder Brown  
Charlie Webster, David Marshall-Martin  
Chris Lundie

Originally produced on the West End by Disney Theatrical Productions & Sonia Friedman Productions  
directed by Declan Donnellan and designed by Nick Ormerod

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We acknowledge the Traditional Owners of the country on which we meet today,  
the Gadigal people of the Eora nation, and recognise their continuing connection  
to land, waters and culture. We pay respect to their Elders past, present and emerging.





### MARC NORMAN, SCREENPLAY

Marc Norman was born in Los Angeles. He received a master's degree in English from the University of California Berkeley. He applied for jobs with different production companies before finally landing a job with Universal, where he worked for years in various roles.

Finally, Norman had a breakthrough with his writing as he developed the idea of Shakespeare starting a theatre company. This is where *Shakespeare in Love* found its beginnings. It took nine months of research and three months of actual writing before the script was finished. In 1991, Universal purchased the script. Edward Zwick was set to direct the film, but he didn't like what Norman had written and brought on famed

writer Tom Stoppard to do a rewrite and improve upon Norman's script. Just weeks before production was to begin in 1992, Julia Roberts, who was set to star in the film, left the project. After Roberts left, the project was put on hold. In 1997, Universal sold the rights to the script, and Harvey Weinstein agreed to make the film with Gwyneth Paltrow and Joseph Fiennes. Norman and co-writer Tom Stoppard found themselves at the Academy Awards accepting the Oscar for Best Original Screenplay.



### TOM STOPPARD, SCREENPLAY

Tom Stoppard is a Czech born British playwright who needs little introduction. Starting his writing career with short plays for radio, Stoppard delved into the world of playwrighting for the theatre in 1960. His first widely recognized play, *Rosencrantz and Guildenstern Are Dead*, was written in 1964. Eventually, he expanded his work to include screenplays.

Stoppard's credits span decades with works for the theatre such as *Jumpers*, *Travesties*, *15-Minute Hamlet*, *Night and Day*, *The Real Thing*, *Arcadia*, *The Invention of Love*, *Rock 'n' Roll*, *Leopoldstadt* and many others. His screenwriting credits include

*Indiana Jones and the Last Crusade*, *Rosencrantz and Guildenstern Are Dead* and *Anna Karenina*.



### LEE HALL, STAGE ADAPTATION

Lee Hall was born in Newcastle-upon-Tyne and studied English literature at Fitzwilliam College, Cambridge.

His career as a writer began in 1997 when he wrote a radio play. In 1999 he wrote the screenplay for the movie *Billy Elliot* and went on to receive an Oscar nomination for Best Original Screenplay. Following the success of the film, Hall adapted the screenplay for the stage, turning the show into a musical. The music for the production was written by Elton John, with Hall writing the lyrics. In 2009, the show won Best Book of a Musical at the Tony Awards. Hall's additional credits include the screenplays for

*Pride and Prejudice*, *The Wind in the Willows*, *Toast*, *War Horse*, and *Victoria and Abdul*, along with the plays *Cooking with Elvis*, *Two's Company* and *The Pitmen Painters*.

The adaptation of *Shakespeare in Love* came about when Hall met with West End producer Sonia Friedman. Hall learned that she was working on bringing the award-winning film to the stage. He told her he would love to be a part of the process, and two weeks later he received a phone call from Friedman who said that she had spoken with Tom Stoppard and they had agreed they wanted Hall to do the adaptation.

Helen Tonkin, New Theatre Literary Manager, 2024

## DIRECTOR'S NOTE

Without stories, there is nothing. Stories are how we teach our children to talk, how we communicate ideas, how we create hope. The question is often asked, "Why is Shakespeare relevant?", and the answer is that. Stories. They are infinite, they were there at the beginning and they will be there at the end.

Our set is inspired by how we have told stories across time, from theatre, to silent film, to pop up books. Our music pulls us into a contemporary framing, finding new ways to express old emotions, and our costume marries both the past and present.

Thank you to everyone who worked on this show. No one involved in it's creation has been paid, and it's a mammoth effort to ask professionals to put aside their lives and jobs for the love of storytelling. What they've created was a Herculean task, and they've put everything into it. The work you see here was created by professionals, with love and passion for their craft. Thank you all, and thank you for coming to support independent theatre.

Madeleine Withington, 2024





#### MADELEINE WITHINGTON DIRECTOR

Maddy graduated from the Actor's Centre Australia in 2014 and since then has been working as an actor and voiceover artist on a range of projects.

For New Theatre: actor, *The School for Scandal*, *The Angry Brigade*; director, *Banging Denmark*. Other recent theatre productions she has appeared in include: *It's A Wonderful Life* (Joining the Dots Theatre Co), *Fuente Ovejuna!* (Flight Path Theatre), and her first play as a writer, *Wil and Grace* (Sydney Fringe Festival). Her first short film *Butter: A Love Story* received a Special Mention from the Jury for Best Comedy at Flickerfest 2023, and she appeared at St Kilda Film Fest in June (Best Original Score Nominee). In 2022, she made her directorial debut with *Much Ado* (Attractive, Not Model Attractive/Flight Path Theatre), and subsequently has directed *The Complete Works of William Shakespeare (Abridged)* and *The Children* (Joining the Dots).

Maddy is represented by Smith & Macdonald Creative Management.

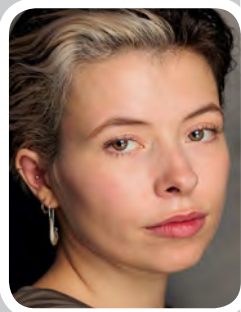


#### PARIS BELL LIGHTING DESIGNER

Paris is a Sydney-based creative and tech, with a passion for writing, building, and all things electrical. They studied Animation at JMC, and completed a Diploma of Live Production Design at TAFE Enmore. Professionally, they work as a tech at Monkey Baa Theatre Company, at FlightPath Theatre and in Staging at the Sydney Opera House.

For New Theatre: Lighting Designer, *Homos*, or *Everyone in America*, *Loot*; Sound Designer, *Chimerica*, *The Other End of the Afternoon*.

Other credits include Set Designer, *Rhomboid* (KXT), as well as writing and directing *Alan Turing*, *Joan of Arc*, and *Vincent van Gogh Walk Into A Bar* (SUDS).



#### PARIS JADE BURROWS COSTUME DESIGNER

Paris is a multidisciplinary designer working across fashion, screen and live performance.

Paris graduated from NIDA with a Bachelor of Fine Arts in Design for Performance in 2023.

For New Theatre: Scenic Artist, *Sunset Strip*; Production and Costume Designer, *The Front Page*. Her study credits include: Costume Designer for *Sandaime Richard* as a part of NIDA's October Season, Production and Costume Designer for the Triple J Unearthed competition winner Oshua in a music video for his winning song *Veins*, and Costume Designer on *Gorge* (a short film).

Other credits include: Production and Costume Designer, *Seventeen* (Seymour Centre); Production and Costume Designer, *The Children* (Joining the Dots); Production and Costume Designer, *Venus in Fur* (Sydney Fringe: nominated for "Best in Theatre"). As well as her theatre credits, Paris has recently worked as the production and design assistant for the SPEED Limited

fashion show at Australian Fashion Week, Production and Design Assistant for Halumionous and Production and Design Intern at Romance Was Born. Along side these projects, Paris is preparing to launch her eponymous fashion label Paris Jade Burrows in May 2025.



#### MATTHEW FORBES COMPOSER/SOUND DESIGNER

Matt is a composer, sound designer and musician living and working on Wallumettagal land. He studied a Bachelor of Arts/Bachelor of Advanced Studies (Media and Communication) at the University of Sydney, during which time he was heavily involved with Sydney University Dramatic Society (SUDS) and various faculty revues.

For New Theatre: Sound Designer, *Wife*; LX/SX Operator, *Ink*; Musician, *One Man, Two Guvnors*.

His other theatre projects have included *My Name is Rachel Corrie* (Sydney Acting Studio) and *Notes from the Moonee Ponds Canal* (Sydney Fringe). He has also written original scores for several short films, including the award-winning *Bare Bones* (dir. Yarno Rohling), and has worked on podcasting/radio projects such as *The New Stigma* (Milk Crate Theatre) and *All the Best (Un) Intended Consequences* (fbi.radio). He is currently composing music for the web series *Godly*,

and will be taking part in Shopfront's ArtsLab residency for 2024/25.

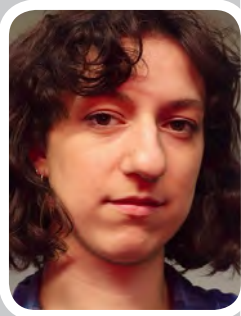


#### ASSISTANT DIRECTOR/PRODUCTION MANAGER ISABELLA MILKOVITSCH

Isabella is an emerging Italo-Australian Director and Producer working in Sydney.

For New Theatre: Assistant Director, *Banging Denmark*; Stage Manager, *The Angry Brigade*.

Isabella has directed and produced a number of high school productions including: *A Midsummer Night's Dream* (co-Directed alongside Damien Ryan), *The Real Inspector Hound*, *Knock Knock* and *The Day the Internet Died*. Other credits include: Producer, *Much Ado* (Flight Path Theatre/ Attractive, Not Model Attractive); Assistant Director, *Twelfth Night: Heads or Tails* (Virginia Plain/New Theatre); and she has Stage Managed *Collapsible* (Essential Workers/Old Fitz) and a number of productions for Sport for Jove, including *Romeo and Juliet* (touring production), *Macbeth*, *Timon of Athens* (Summer Season).



#### PHAEDRA BROWN CHOREOGRAPHER/MOVEMENT DIRECTOR

Phaedra is an independent dancer and choreographer based on Gadigal Land. She holds a BFA (Dance) with Honours from the VCA (2020) and a Graduate Diploma in Cultural Leadership from UNSW (2023). Her work utilises movement, choreography and text, often drawing on media external to dance. Her interest lies in performers as people, and the way we use the body to tell stories about shared human experiences.

For New Theatre: Debut.

Phaedra has choreographed and performed in the works *How to Watch People in Cafés* (MOVE FM, Sydney Fringe, 2024), *Remnants Re-Made* (Out of Bounds at Temperance Hall, One Night For Dance at Lot 7, 2023), *Waiting Game* (March Dance, Melbourne Fringe Festivals, 2022) and *A Small Spectacle* (Melbourne Fringe, 2020, March Dance, 2021).



#### SONYA KERR INTIMACY COORDINATOR

Sonya is a graduate of The Flinders University Drama Centre in South Australia. She has worked extensively in Melbourne and Sydney, appearing in both stage and screen roles, and as a voiceover artist and intimacy director. She is also an historian with a particular interest in women's history in the Victorian and Edwardian eras.

For New Theatre: actor, *Hangmen, Homos, or Everyone in America, August: Osage County, The Angry Brigade, Next Lesson, Dinkum Assorted*; Intimacy Coordinator, *Banging Denmark, The Ballad of Maria Marten, Homos, or Everyone in America*.

She was Intimacy Coordinator on *Much Ado* (Attractive, Not Model Attractive/Flight Path Theatre), *Ninety* (Actors Pulse Theatre), and the short film *Cherry Pie* (UTS).

Sonya is proud member of MEAA.



#### TALIA BENATAR LAMBERT/RALPH/PETER

Talia is an Actors Centre Australia trained actor and graduated from their full time program in 2018. For New Theatre: Assistant Director, *Breaking the Code*.

Since graduating drama school, Talia has worked in the US and Sydney and appeared in *A Sketch of New York* (The Producers' Club), *Christmas Dinner* and *Christmas-19* (Loose End), *A Crane With No Name* (Off Circle, off-Broadway) and *The Removalists* (Wheelhouse). Talia recently worked with Neil Gaiman and FourPlay on James Chappel's *Bloody Sunrise* and performed live with them in the Concert Hall at The Opera House. She spent time in New Mexico playing the lead role in the feature film *Thursday's Child* ( LARC Inc) and in Pennsylvania shooting the comedy feature *Spooky Action* (Ma and Pa Productions). She recently appeared in *Cherry Orchard* (Old Fitz Theatre).



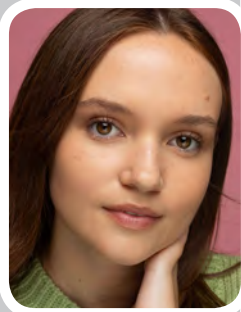
#### KEIDEN CHEUNG BURBAGE

Keiden is a Chinese-Australian actor and musician based in Sydney, with an extensive background in musical theatre.

For New Theatre: Debut.

Other theatre credits include: *The Lieutenant of Inishmore, Assassins* (Lane Cove Theatre Company), *My Big Fat Asian Wedding-Dragon Tales 2024, Australian Gangster-Dragon Tales 2024* (Slanted Theatre), *NUTZ!* (MUSE), *Poltergeist, Bengal Tiger at the Baghdad Zoo* (University of Colorado, Boulder), *The Producers* (SoPopera), *Young Frankenstein* (Arcadians Theatre Group), *Christ Almighty: A Comedy of Biblical Proportions, Whatever You Will, Anything Goes* (Independant).

Keiden is excited to be touring interstate and internationally with Poetry in Action for 2025.



#### KIM CLIFTON VIOLA DE LESSEPS

Kim is a 2022 graduate of the Victorian College of the Arts (VCA), where she received her Bachelor of Fine Arts (Acting) and was granted the Patricia Kennedy Award for outstanding achievement in performance.

For New Theatre: *Hangmen*.

Other credits include: *First Love is the Revolution, The Wolves, The Seagull* and *Love and Information* (VCA). Her recent credits since graduating include *The Turn of the Screw* (Tooth and Sinew/Seymour Centre) and *Grain in the Blood* (Virginia Plain/ KXT).

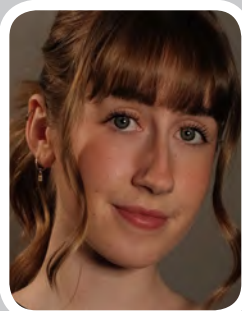
Kim is represented by Benchmark Creative.

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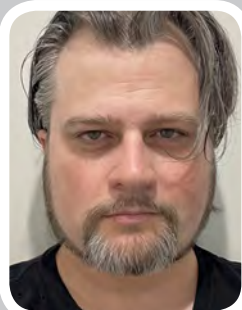


#### CHARLOTTE EDWARDS JOHN WEBSTER

Charlotte found her passion for performance firstly through dance. She began tap and jazz at the age of six and joined a local theatre company at age nine. SHE graduated from the Actors Centre Australia (ACA) in 2023.

For New Theatre; Debut.

While at ACA, Charlotte appeared in *Three Sisters*, *The Business*, *Richard III*, *The Boys*, *The Bear*, *Twelve Angry Men* and *Antigone*.



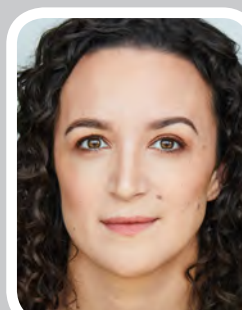
#### NATHAN FARROW MAESTRO/TED/BOATMAN

Nathan was born into a community theatre family and has been acting for over thirty five years, both in community and professional productions. He has a masters degree in screenwriting from the London Film School. His adaptation of *The Picture Of Dorian Gray* was performed at Genesian Theatre in 2016.

For New Theatre: *Hangmen*.

Other acting credits include: *Love Letters*, *Look Look* and *Boeing Boeing* (Guild Theatre), *The Addams Family* (MMTC), *The Mousetrap* (Hunters Hill), *Beauty And The Beast*, *Snoopy: The Musical!* and *Assassins* (MMS), *9 to 5* (CTG), *Of Thee I Sing* and *Kiss Me Kate* (Squabbalagic), and as actor and director, *The Good Doctor* and *Art* (Woodstock). Screen acting credits include: *Aware* (AFTRS), *Chicken Or Duck* (Ogilvy), *Jump Rabbit Soup* (Sam Bob Mohammed), *Waltz With Sarah Lund* and *The Picture In The House* (which he also directed) and *Return To Ravenswood* (MEP).

Theatre directing credits include: *Moist*, *Tupperware George* and *Ambrosia* (Grumpy Mandrake), *An Inspector Calls* (Guild Theatre). He directed the films *Is There Anybody Watching?* and *Bernadinos*.



#### RAECHYL FRENCH KIT MARLOWE

Raechyl is a Sydney- based stage and screen actor and voice coach who has trained in Australia, South Africa and the United States. In 2016, Raechyl completed the Diploma of Screen Performance at the Western Australian Academy of Performing Arts. She studied at the Stella Adler Studio NYC in 2018, completing the Enhanced Curriculum Summer Intensive.

For New Theatre: Debut.

Other credits include: *The Government Inspector* (Fingerless Theatre), *BETH* (NIDA Festival of Emerging Artists), *The Sweet Science of Bruising* (Theatre Travels) and short film *Dopaminizing* (USyd Masters Film).

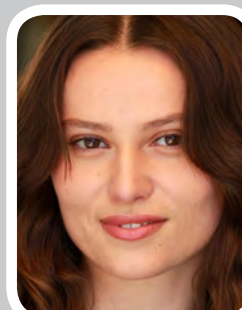
As a voice coach, she works in both performing arts institutes and private practice, spanning film, theatre and television. Recent credits include: voice and dialect coaching, *The 25th Annual Putnam County Spelling Bee* (NIDA); dialect consultant, *Sister Act: The Musical* (Crossroads Live) and on-set dialect coaching for upcoming feature film *Numbered Lives* (TAG Films).



#### OLIVER HARCOURT WABASH/KATE

Oliver began his acting career when he was awarded a place at the Royal Central School of Speech and Drama in London. In 2017 he graduated with a Bachelor of Arts (Honours) in Acting. For New Theatre: Debut.

Other credits include: *Hitchcock/Blonde* (2017 International Theatre Conference held at the Theatre Institute of Barcelona), *The Hound of the Baskervilles* and *Murder on the Nile* (Genesian Theatre), *Macbeth*, *The Tempest* and *The Crucible* (Point Break Drama) and *The One* (Little Cup Productions). Film includes: *Dr Pheewright* (Sydney Film School) and *We Are Going North* (AFTRS). He is represented by Howell Management.



#### STEVIE HEFFERAN ROBIN/ADAM/GUARD

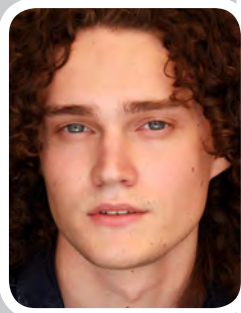
Stevie has a passionate interest in all things comedy, acting, writing and creating. She has recently graduated from Actors Centre Australia with a Bachelor of Stage and Screen degree.

For New Theatre: Debut.

Stevie's productions at ACA include: *Twelfth Night*, *Three Sisters*, *The Crucible*, *A Conversation*, *Toy Symphony*, *Twelve Angry Men* and *The Libertine*.

Stevie has been a proud member of MEAA since 2023.

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**VISIT OUR HISTORY WEBSITE:**  
**<http://newtheatrehistory.org.au>**

**MICHAEL JONES FREES/MISTRESS QUICKLY/SAM**

Michael is a 2023 graduate of Actors Centre Australia (ACA).

For New Theatre: Debut.

Prior to attending ACA, he performed in *The Florist of Arden* (Sport for Jove Second Age Project), and *Julius Caesar* (Little Spirits). Other credits include *Richard III*, *Three Sisters*, *The Great*, *Twelve Angry Men*, *Toy Symphony*, *Antigone* (ACA) and *Waiting for Godot* (Actors Centre Company). Michael has also performed Shakespeare scenes thrice at *Senseless and Fitz* and participated in various script developments this year.

**TOM MASSEY TILNEY/ROBERT DE LESSEPS/NOL/BOATMAN**

Tom trained at the Australian Academy of Dramatic Arts in the late 90's and at Atlantic Acting School in NYC in 2012, and currently continues his training at AMAW Sydney. He has worked in all aspects of theatre both on and off stage for many years.

For New Theatre: actor, *Hangmen*; Stage Manager, *Why Torture is Wrong and the People Who Love Them*.

Other theatre credits include: the Australian premiere of Parsley's adaptation of *Brideshead Revisted* (RGP); *Three Sisters* and *Persuasion* (Genesian Theatre Co). As a stage manager, Tom has worked with a number of independent companies including subtlenuance, Sure Foot, Eclective, Pacific Opera, Flight Path. For Genesian Theatre, he has directed eight productions including a highly successful *Complete Works of William Shakespeare (Abridged)* which toured to the Theatre Royal Hobart, and most recently, *A Streetcar Named Desire* in 2023.

**ALEX KENDALL ROBSON FENNYMAN**

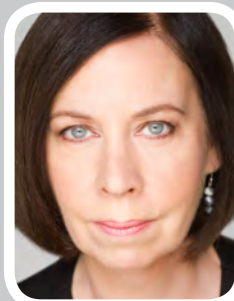
Alex is a freelance theatre maker, having completed a Bachelor of Theatre Studies and a Bachelor of Arts(Hons)at UNE. Winning an international scholarship, he studied Shakespeare at RADA in London.

For New Theatre: Director, *Bathhouse: The Musical*, *Homos*, or *Everyone in America*.

His acting credits include: *Much Ado About Nothin'* (Bar'd Work); *The Government Inspector*, *Twelfth Night*, *A Midsummer Night's Dream* and *The Tempest* (Fingerless Theatre); *Much Ado About Nothing* (Blinking Light); *A Midsummer Night's Dream* (Two Sticks Theatre); *Alice in Wonderland*, *The Tempest*, *Twelfth Night*, *The Misanthrope*, *The Wind in the Willows* and *The Importance of Being Earnest* (Felt Tip Theatre).

In addition to adapting classic plays, Alex has written three original-ish ones: *A Short Guide to Shakespeare*, *Shakespeare's Villains: Everyone But Iago*, and *The Tale of the Great Emu War*. He

directed *The Things I Could Never Tell Steven* (Sydney Fringe) and will be directing *Ophelia Thinks Harder* at KXT in 2025. Alex is a proud member of MEAA.

**LYNN ROISE QUEEN ELIZABETH/NURSE/MOLLY**

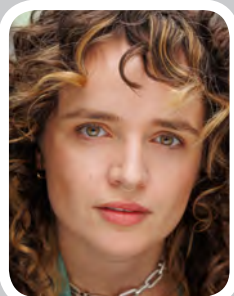
After attending ATYP, Lynn won a scholarship to train in Acting for three years at The Drama Centre London. She undertook Performance Studies at Sydney University, and trained with Larry Moss.

For New Theatre: *Marat/Sade*, *Disorderly Women* (at the tender age of 15!)

Other theatre experience includes: touring extensively with Paines Plough in the UK, *The Messiah of Ismir* (Young Vic London), *King Lear* (Bondi Pavillion), *The History Boys*, *Room*, *Morning Sacrifice*, *Charley's Aunt*, *Hotel Sorrento*, *Pacific Union*, *A Room with a View*. TV includes *Doctor Doctor*, *Spirited*, *Claudia Karvan - Seasons 1&2* (Foxtel), *The Nation's Health* (Euston Films), *Freud* (BBC). Film includes: *Pepper* (Winner of the Fringe Film Festival Sydney).

Lynn sang with The Shaun Rennie Musical Theatre Ensemble at The Hayes and enjoys singing

with The Sydney Philharmonia Choir. She is a proud member of MEAA and Equity UK and is represented by Bedford & Pearce Management.

**CHARLOTTE SALUSZINSKY WILL SHAKESPEARE**

Charlotte an actor, writer, and theatre-maker living and working on Gadigal land. She graduated from the Victorian College of the Arts in 2017, where she completed her Honours year in Theatre Practice.

For New Theatre: Debut.

Charlotte was a Shopfront Arts Co-op resident artist in 2019/20, where she wrote and performed *Little Jokes in Times of War*, an autobiographical solo performance about her family's escape from Hungary, followed by a second season at KXT in 2022. In 2021, Charlotte was shortlisted for the Create NSW Theatre (Emerging) Fellowship with Griffin Theatre. This included three months of mentorship and development to research *The Changelings*.

After further development through PACT Lab; Process, Play, Experiment, and a residency at Q Theatre, *The Changelings* premiered in June 2024 at PACT Centre for Emerging Artists. This year, Charlotte has also performed in *Mercury Poisoning* (KXT) and *POV* (Re:group Performance Collective/Belvoir 25a). More of her work can be found at [www.charlottesalusinszky.com](http://www.charlottesalusinszky.com).



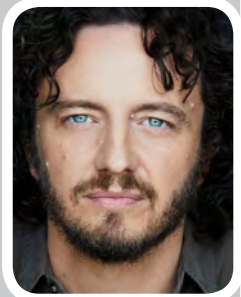


#### ALEX SPINKS HENSLOW

Alex is an Actor's Centre Australia graduate of 2016. An actor, writer, director, producer, and casting director, he has spent a decade in the industry in Sydney, and loves every part of it.

For New Theatre: *Loot*.

Other recent credits include: *The Complete Works of William Shakespeare (Abridged [again])*, produced with his own company Precipice Creative, *The Woman and the Car* (Ship's Cat TC), *Much Ado* (Attractive, Not Model Attractive) and *Broccoli* (O'Brien Films).



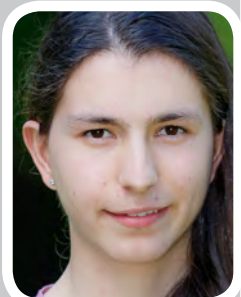
#### CHAD TRAUPMANN WESSEX

Chad was heavily involved in theatre during the late 90s in Perth, performing in productions for the West Australian Youth Theatre Company, UWA's University Dramatic Society and at the Blue Room Theatre. After a 20 year hiatus from Acting where he successfully climbed the corporate ladder, Chad re-discovered his creative passion in early 2023, and made his Sydney stage debut at New Theatre.

For New Theatre: *Off The Record, Ink*.

Other recent theatre credits include: *The Hollow* (Genesian Theatre) and *Othello* (Streamed Shakespeare).

Chad is represented by Studio Management.



#### MARC MONNET-DEMARBRE ASM

Marc is embarking on his theatre career. He is currently studying a Certificate III in Live Production Services at TAFE.

For New Theatre: ASM, *Ink, Wife*; Stage Manager, *Sunset Strip*.

Marc is assisting technical management at New Theatre. He has previous lighting production experience as the Dome Operator for *La Cage aux Folles* Musical at the State Theatre.





# NEW THEATRE SEASON 2025 LAUNCHES JANUARY

## THE BEST SEATS - ON THE HOUSE!

We're looking for fun and friendly volunteers to join our Front of House team. Work a couple of hours behind the bar, looking after our patrons, and we'll give you free tickets to use for any New Theatre show.

FOH volunteers must hold a current RSA certificate.

**INTERESTED? CONTACT OUR THEATRE MANAGER:  
MANAGER@NEWTHEATRE.ORG.AU**

## WHO'S WHO AT NEW THEATRE 2024

### STAFF

THEATRE MANAGER &  
PRODUCTION COORDINATOR  
Gemma Greer

PUBLICIST  
Alice Livingstone

TECHNICAL MANAGER  
Mehran Mortezaei

FRONT OF HOUSE MANAGERS  
Eddy S Dharmadji (Coordinator)  
Marica Fumanti  
Harlee Timms

### PLAY ASSESSORS

John Keightley (Coordinator)  
Annie Bilton  
Michael Briggs  
Doug Cairns  
Susan Jordan  
Sahn Millington  
Rayma Watkinson  
Raymond Patman (Administrator)

### COMMITTEE MEMBERS

PRESIDENT  
Rosane McNamara

VICE PRESIDENT  
Elizabeth Ivory

TREASURER  
Michael Pedersen

ARTISTIC DIRECTOR  
Louise Fischer

ARTISTIC ASSOCIATE  
Margaret Thanos

LITERARY MANAGER  
Helen Tonkin

PREMISE MANAGER & LICENSEE  
Dr David Marshall-Martin JP

SECRETARY (EX-OFFICIO)  
Gemma Greer

EMERITUS THEATRE CAT  
'Mouse'

## *NEW THEATRE PARTNERS*

### **YOUNG HENRY'S**

### **SUMMER HILL WINES**

If you run a local business and are interested in becoming a New Theatre Partner, please contact our Theatre Manager to discuss your options: [manager@newtheatre.org.au](mailto:manager@newtheatre.org.au)

## *MANY THANKS TO NEW THEATRE'S SUPPORTERS*

Your donation to New Theatre, no matter how large or small, will make a very real difference, ensuring that we are able to continue the invaluable work that we do. New Theatre is vital to Sydney's cultural life, continually encouraging high standards of creativity and artistic excellence in our community and providing audiences with quality theatre that provokes, stimulates and entertains.

All donations of \$2 and above are tax deductible. To make a donation, please visit our website: [newtheatre.org.au](http://newtheatre.org.au) or contact [manager@newtheatre.org.au](mailto:manager@newtheatre.org.au)

## *SPECIAL THANKS FROM THE 'SHAKESPEARE IN LOVE' TEAM*

New Theatre Management Committee, staff and volunteers.

## *NEW THEATRE MEMBERSHIP*

If you want to join the New Theatre family, why not join our membership? For \$30 a year you receive the following benefits:

- regular members' newsletters keeping you up to date with all the theatre goss.
- Notice of all auditions via email plus a guaranteed audition if the part is right for you
- \$25 tickets to all productions
- Voting rights at company meetings and the eligibility to stand for Management Committee positions
- Use theatre facilities at discounted rates

**IF YOU LIKE WHAT WE DO, HELP US DO WHAT WE DO**

**PLEASE CONSIDER:**

**NAMING A 'STEP' - \$150**

**MAKING A TAX-DEDUCTIBLE DONATION**

**LEAVING A BEQUEST**

**SPONSORING A PRODUCTION**

**CONTACT OUR THEATRE MANAGER TO DISCUSS YOUR OPTIONS**

**[MANAGER@NEWTHEATRE.ORG.AU](mailto:MANAGER@NEWTHEATRE.ORG.AU)**