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# **HIR**

## **BY TAYLOR MAC**

8 JULY - 2 AUGUST 2025

# HIR

## CREATIVE TEAM

Director & Sound Designer  
Set Designer  
Lighting Designer  
Costume Designer  
Fight Choreographer  
Puppetry Director  
Assistant Director

Patrick Howard  
Victor Kalka  
Holly Nesbitt  
Xan Hardman  
Diego Retamales  
Spark Sanders Robinson  
Olivia Xegas

## CAST (in order of appearance)

Paige  
Arnold  
Isaac  
Max

Jodine Muir  
Rowan Greaves  
Luke Visentin  
Lola Kate Carlton

## PRODUCTION TEAM & CREW

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

Gemma Greer  
Matilda Holton  
Bora Celebi  
Tom Bannerman  
Peter Gormley  
Patrick Howard  
Victor Kalka  
Lara Kyriazis  
David Marshal-Martin  
Rodger Wishart  
Chris Lundie

Production Photography

Playwrights Horizons, Inc., New York City, produced the New York City Premiere of “HIR” Off-Broadway in 2025.

HIR was developed and given its world premiere at Magic Theatre, San Francisco, CA. Opening Night was February 4, 2014.  
Loretta Greco, Producing Artistic Director.

HIR was workshopped as part of the Creativity Fund, a program of New Dramatists.

Hero image: © CJ Stevenson/Shutterstock

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.



## TAYLOR MAC PLAYWRIGHT

The New York Times has written of Mac, *"Fabulousness can come in many forms, and Taylor Mac seems intent on assuming every one of them."* He is multi-talented - an actor, playwright, performance artist, director, producer, singer-songwriter. His work has been described as a fight against conformity and categorization.

Named "one of the most exciting theatre artists of our time" by Time Out NY, Tony Mac is the author of 17 full-length plays and performance pieces including *A 24-Decade History of Popular Music* (finalist for Pulitzer Prize for Drama), *Hir* (placed on the top ten theatre of 2015 lists of The New York Times, New York Magazine and Time Out NY; *The Lily's Revenge* (Obie Award); *The Walk Across America for Mother Earth* and *Gary, A Sequel to Titus Andronicus*. Mac is the recipient of multiple awards for his writing and acting, including the Ibsen Prize, the Kennedy Prize, Doris Duke Performing Artist Award, a Guggenheim Award, Award, the Helen Merrill Playwriting Award, MacArthur Genius Award and two Obies as well as Tony nominations. His work has been performed around the world from Broadway to the Lincoln Centre, the Barbican in London to Sydney Opera House.

Below are some edited extracts of Taylor Mac talking about *Hir*:-

*"The catalyst for it (writing Hir) was certainly about growing up in Stockton, California, and in a place that I couldn't wait to get out of, couldn't wait to escape. Stockton is statistically one of the worst places to live in America and always has been in my lifetime, so that was the catalyst for the play, what responsibility do we have to something that has been abusive to us.*

*The plot of the play is prodigal son comes home from the war and everything that he knew of home to be is now different. His sister is no longer his sister but his transgender / genderqueer sibling. And so everything is different and the house is a total disaster. The father made everything be orderly and now nothing is orderly. They've decided to basically deconstruct their home. And then this transgender character, Max, is kind of stuck in the middle a little bit. In a lot of ways it's my way of saying, what if America (we always think of the prodigal son as the metaphor for America), what if the metaphor for America was the transgender kid instead? What does that do to our understanding of the United States?*

*So you're relating, or not relating, to the trans character in the way you relate to the current circumstances of America. It's not a play about gender. I started this play 17 years ago. I think people are able to hear the play now because our political situation is more dire."*

Taylor Mac has chosen 'judy' as his gender pronoun ( with a capital J only at the beginning of a sentence) but happily responds to 'he'.

Helen Tonkin, New Theatre Literary Manager, 2025

## 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.

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MANAGER@NEWTHEATRE.ORG.AU**





### PATRICK HOWARD DIRECTOR/SOUND DESIGNER

Patrick (he/him) is a freelance theatre artist and arts administrator. Born on Gundungurra Land, living and working on Gadigal Land, he has a passion for queer, political, devised, musical and documentary theatre, and works for Arts on Tour as Program Manager, Touring.

A graduate of AIM Dramatic Arts and the Sydney Conservatorium of Music, Patrick has performed, directed, production, company and stage managed, sound designed, composed and dramaturged for a number of different companies. These include PYT Fairfield, Force Majeure, Performance

Space, Sydney Opera House, ATYP, Contemporary Asian Australian Performance, The Last Great Hunt, Virginia Plain, Little Triangle, Red Line Productions, Arrive. Devise. Repeat., and New Theatre. He also makes and produces his own work and has conducted various teaching and mentoring engagements. Patrick was also a Play Assessor for New Theatre for eight years.

For New Theatre: Director: *Control, Once in Royal David's City, 5 Guys Chillin'*; Actor: *Marat/Sade, Mother Clap's Molly House*; Sound Designer/Composer: *Control, Picnic at Hanging Rock, Cats Talk Back, Collaborators*; Stage Manager: *That Eye The Sky, When the Rain Stops Falling*.

Other notable creative credits include: Sound Designer: *Three Sisters* (Virginia Plain Theatre), *Wild Thing* (Wild Thing Productions); Sound Designer & Composer *The Campaign* (White Box Theatre/Mardi Gras); Actor: *Merrily We Roll Along* (Little Triangle).

[www.patrick-howard.com](http://www.patrick-howard.com)



### VICTOR KALKA SET DESIGNER

Victor (he/him) is a freelance designer and director. He holds a B.Performance from the Australian Institute of Music, and B.A. from the University of Sydney. In 2019, Victor established the indie theatre company Virginia Plain.

For New Theatre: Director: *The Merry Wives of Windsor*; Set and Lighting Designer: *Things I Know to be True, Once in Royal David's City*; Set Designer: *Picnic at Hanging Rock*.

Other credits include: Director and Set Designer: *Three Sisters, Grain in the Blood, The Pitchfork Disney, Chef, Twelfth Night [heads or tails], The Cherry Orchard* (Virginia Plain); *Radiant Vermin* (Studio Sputnik); *Brothers Karamazov, Tender Indifference, Red Cross* (Arrive. Devise. Repeat.). Director: *Various Characters* (PlusMinus Productions); *A Delicate Balance* (Sydney Classic Theatre Co.); *Constellations* (Chippin Street Theatre); *Debris, Bitch Boxer, Grounded* (Sydney Fringe Festival); *Titus, The Seagull* (SUDS); *Cowboy Mouth* (Backspace Theatre). Set Designer: *Ear to the Edge of Time* (Sport for Jove); *Fuente Ovejuna!, Ditch* (Dream Plane); *Nosferatu: A Symphony of Horror* (Montague Basement); *The Street of Crocodiles, Image of an Unknown Young Woman* (AFTT); *A Westerner's Guide to the Opium Wars* (35 Square); *Antigone, Wyrd* (Ninefold). Set and Lighting Designer: *Wit* (Clock and Spiel Productions). Lighting Designer: *Plenty of Fish in the Sea* (Clockfire); *Betty is a Butcher* (Siren Theatre Co.);



### HOLLY NESBITT LIGHTING DESIGNER

Holly (she/her) is an emerging lighting designer from NIDA, who has worked professionally in the industry for just over a year.

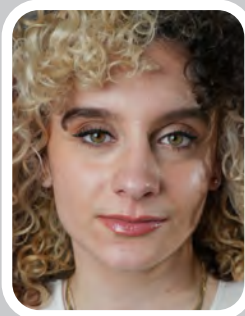
For New Theatre: *Dangerous Liaisons*.

Earlier this year, Holly flew to Adelaide to be Lighting Designer for a musical in the Fringe festival. She has lit productions for the Sydney Opera House, MandyLights, The Parks Theatre and Qtopia, and is looking forward to further work at various venues in the coming months.

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### OLIVIA VARGAS ASSISTANT DIRECTOR

Olivia (they/she) is a Greek-Australian Actor, Theatre-Maker, Creative Producer and Teaching Artist born and based on unceded Dharug country, Western Sydney. In May 2021 they completed a Bachelor of Performance (Dramatic Arts) at the Australian Institute of Music – Dramatic Arts (AIMDA). Between 2021-2023 they were a proud member of the PYT Fairfield Ensemble and Company, where they performed multiple acting, writing, producing and stage management roles. Olivia is currently a part of the 2024/2025 Page to Stage program with National

Theatre of Parramatta (NToP) and the National Institute of Dramatic Art (NIDA). Olivia also teaches Drama regularly across Intensive English Centres throughout Sydney.

For New Theatre: *Control*, *The Merry Wives of Windsor*.

Other acting credits include: *Berlin* (Storm the Barricade Productions); *Khair: An Omen, A Message, A Blessing* (PYT Fairfield); *Mary - A Story of Courage* (Blue Whale Theatre, NSW and VIC schools tour); *Hamlet* and *Top Girls* (AIMDA).

Olivia's production credits include *Culturevate: Cafe Brávo* and *Tuân's Party* (PYT Fairfield), *Pioneers* (PYT Fairfield with City of Sydney and Blacktown Arts); *The Arrogance* (Winky & Co.); *Dorr-e Dari* (PYT Fairfield with Sydney Opera House and Arts Centre Melbourne).

Olivia is currently working on their debut play exploring the queer experience through a femme, Greek-Australian, Western Sydney lens, and investigating both the Greek and queer elements of 'sapphic' love in an ancient and modern context. In 2023 Olivia was recipient of the PYT Fairfield Lansdowne Foundation Scholarship, where in 2024 they developed this work and completed a work-in-progress showing.



### DIEGO RETAMALES FIGHT CHOREOGRAPHER

Diego (he/him) is a Chilean-Australian actor and fight choreographer based in Sydney. Diego graduated with a B. Performance from Theatre Nepean's final graduating year in 2008. After spending a few years in Canada, Diego returned to acting (and subsequently fight choreography) in 2022. For New Theatre: *Dangerous Liaisons*, *A Very Expensive Poison*, *One Man Two Guv'nors*.

Recent fight choreography credits include: *Posh* (Old Fitz), *Furious Mattress* (25A Belvoir), *I Hate People or Timon of Athens* (Sport for Jove),

*Blood Wedding*, *Teenage Dick*, and *Labyrinth* (Flight Path), *SHOOK* (Lost Thought/Qtopia), *The Wasp* (Akimbo + Co), *Apocka-wocka-localypse* (Tooth and Sinew), *A Fortunate Few* (Something Wicked), and *U.B.U* (Tooth and Sinew/KXT).



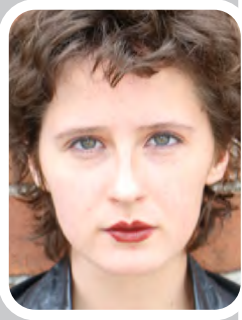
### SPARK SANDERS ROBINSON PUPPETRY DIRECTOR

Spark (she/her) is an emerging director, puppeteer and Mezzo Soprano from Adelaide, South Australia. She holds a Bachelor of Music from The Elder Conservatorium of Music, a Graduate Diploma (Voice/Opera) and a Master of Arts (Performing Arts) from The Western Australian Academy of Performing Arts and a Master of Music from the Royal Northern College of Music (RNCM).

For New Theatre: Assistant Director, *Ink*.

The founder of Lights On Theatre, Spark has devised, designed and directed several puppetry/opera shows, including *Winter's Light* (RNCM Christmas Family Day 2022), *Light on Le Bestiaire* (RNCM Lab Week 2022), *Orpheus and the Animals* (Manchester Museum 2023) and *Illuminating Orpheus* (International Anthony Burgess Foundation 2023). She is a recipient of RNCM's 2023 Creative Innovator Award with Lights On Theatre.

As an assistant director, Spark has worked with Sarah Tipple on *Into the Woods* and Kate Pearson on the 2024 RNCM Children's Opera.



### LOLA KATE CARLTON MAX

Lola Kate (she/they/he) is a lifetime lover of theatre and a believer in its power to change people and places for the better. Growing up as a professional voice actor and religiously attending drama classes - then committing to training at Sydney Acting Studio - keeps them excited and devoted to local theatre. Although most of their days are busy hard at work studying at The University of Sydney, acting is their biggest passion.

For New Theatre: Debut.

Other production credits include: *Old Times* (NUTS); *Call of the Void* (SUDS); and *Rehearsal for Murder* (Pavilion Players).



### ROWAN GREAVES ARNOLD

Rowan (he/him) is a theatre director, Artistic Director, teacher, writer and occasional performer. with over 40 years' professional experience. He is a graduate of NIDA's post graduate Directors Course.

For New Theatre: Director, *Don's Party*.

Performance credits include: *The Transfiguration of Benno Blimpie*, *The Real Inspector Hound / God*, *The Plebians Rehearse the Uprising* (The Rocks Players); *A Dream for Tonight* (Theatre North); *The Cars That Ate Paris* (Norpa); *The Durang Code* (Lismore Theatre Company).

Rowan has directed numerous productions over the last 40+ years, with favourites including *Susumu's Story* (Queensland Theatre Company); Mike Bartlett's *Bull* (Old Fitz Theatre); *Marat / Sade* (Goethe Institute and SUDS at the Seymour Centre); *The Tempest* (Sydney Theatre School); *Amadeus* (The Packer Theatre at Ascham School); *The Caretaker* (Edge Theatre); *Bouncers* (Byron Bay Theatre); *Coming Attractions* (Norpa); *Mahagonny: Behind Innocent Eyes* (Perth Fringe); *The Fabulous Punch and Judy Show* (Edinburgh Fringe).



### JODINE MUIR PAIGE

Jodine (she/her) has been treading the boards since 2003 after studying at the Actors Centre Australia.

For New Theatre: *Silence*, *Twelfth Night*, *Badjelly the Witch*, *James and the Giant Peach*, *Dying For It*, *The Diary of Anne Frank*, *Cats Talk Back* and *The Spook*. Director: *Midnite* and *Kids' Club Variety Show*.

Other theatre credits include: *Summer of the Seventeenth Doll* (Genesian Theatre); *The Realistic Joneses* (Limelight on Oxford); *Violent Extremism and Other Adult Party Games* (Flight Path Theatre); *Big Crow* (Brave New

World Theatre); *Arms and the Man* (The Depot Theatre); *Twelfth Night* (Best Company); *Plaything* (Sydney Comedy Festival); *Cat on a Hot Tin Roof* (Pymble Players); *Playboy of the Western World* (Zenith Theatre) plus many more! Directing credits include: *Scruffy Ruffkin* (Pymble Players).

Jodine also has extensive film and TV acting experience with recent credits including *Ten Pound Poms* (Stan), *Heartbreak High* (Fremantle), *Kairos* (Sloane Street Films), *False Witness* (Screentime), *Home and Away* (Seven), *Neighbours* (Fremantle), *Deadly Women* (Beyond), *Achtung, Mein Kunst* (Toxic Kiss) and numerous short films and TVC's.

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**<http://newtheatrehistory.org.au>**





### LUKE VISENTIN ISAAC

Luke (he/him) is an actor and director, with a BFA in acting from NIDA. For New Theatre: *In the Next Room, or The Vibrator Play, Control, Atlantis*; Assistant Director, *The Flea*.

At NIDA he played 'Konstantin' in *The Seagull* and 'Sir Andrew' in *Twelfth Night*. Other credits include *Sophia=Wisdom* (Patrick Kennedy), *Hamlet* and *Cinderella* (Opera Australia), *Manic Pixie Meltdown* (Shopfront Arts Co-op), *Chasing Dick* (Melbourne Fringe), *Come Again* and *Rhomboid* (KXT), *Morning to Midnight* (the Opera Centre), puppet shows for Horizons

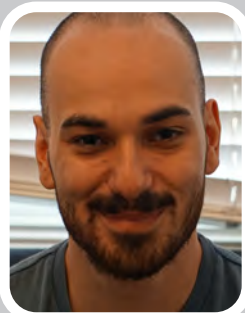
Theatre, *Much Ado About Nothing* and *Hamlet* tours (Such Stuff), *Wind in the Willows* and school incursions of all the major Shakespeare plays (the Australian Shakespeare Company), and short films *Icarus, Puncture, Lady May* and *Death Drive*. Last year, Luke assistant directed *The Pigeons* (KXT).



### MATILDA HOLTON STAGE MANAGER/OPERATOR

Matilda (she/her) is an emerging professional Stage Manager who graduated with a Diploma of Live Production and Stage Management from JMC Academy. For New Theatre: Debut.

Other credits include: Assistant Stage Manager, *Hedda Gabler* (KXT on Broadway); Stage Manager, *Three Sisters* (Virgina Plain/Flight Path Theatre), *Saints of Damour* (QTOPIA), *Mary Jane* (Mi Todo Productions/Old Fitz).



### BORA CELEBI ASM

Bora (he/him) is an emerging Turkish artist who began training when he was six. He acted in various school plays while learning English, including as 'Oberon' in *A Midsummer Night's Dream*, pursuing theatre with deep passion across continents. Bora graduated from Newtown High School of The Performing Arts in 2021, and is now a Second Year Arts student at UNSW majoring in Theatre and Film. He has been heavily involved with UNSW's theatrical society, directing, producing and acting in a range of plays.

For New Theatre: Debut.

Other credits include: *Nightfall With Edgar Allen Poe, ENRON, Homo Hominii Lupus, KCD, Pride & Prejudice, Drunk Shakespeare, Macbeth, The Undetectives Agency* and *NUTS & Bolts* (UNSW Theatrical Society); *Harp in The South* (NHSPA).



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# **THE FROGS:**

**IN HELL THEY SING SHOW TUNES**

**ADAPTED BY ALEX KENDALL ROBSON**

**12 AUG - 6 SEP**

## **WHO'S WHO AT NEW THEATRE 2025**

### **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

LICENSEE  
Dr David Marshall-Martin JP

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

### **COMMITTEE MEMBERS**

PRESIDENT  
Rosane McNamara

VICE PRESIDENT  
Chad Traupmann

TREASURER  
Mathew Sigmund

ARTISTIC DIRECTOR  
Louise Fischer

ARTISTIC ASSOCIATE  
Margaret Thanos

LITERARY MANAGER  
Helen Tonkin

MEMBERS & VOLUNTEERS  
COORDINATOR  
Sahn Millington

SECRETARY (EX-OFFICIO)  
Gemma Greer

EMERITUS THEATRE CAT  
'Mouse'



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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.

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Arts on Tour; Harry Winsome;  
New Theatre Management Committee, staff and volunteers.

## *NEW THEATRE MEMBERSHIP*

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- Notice of all auditions via email plus a guaranteed audition if the part is right for you
- \$25 (+ bf) tickets to all productions
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- Voting rights at company meetings and the eligibility to stand for Management Committee positions
- Use theatre facilities at discounted rates
- Participation in *Hold Cold Reads* – our series of 'cold reads' cast on a first-come basis

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