

A VIEW FROM THE BRIDGE

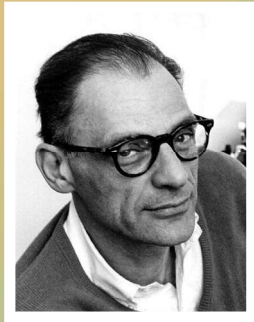
BY ARTHUR MILLER

5 AUG - 5 SEP
2026





PLAYWRIGHT NOTES



Arthur Miller 1915-2005

American Playwright, Screen Writer, Essayist

One of the greatest playwrights of the 20th Century, Arthur Miller needs little introduction. His plays demonstrate social awareness combined with a searching concern for his characters' inner lives.

He was born in 1915 in Harlem, New York, of Polish Jewish descent. His father owned a successful women's clothing manufacturing business which allowed the family to live very comfortably when Miller was younger but after the 1929 Wall Street crash, they struggled to make ends meet. They lost their home in Harlem and moved to a lower income neighbourhood Brooklyn, a location that would inspire much of Miller's work later in life. Miller worked several menial jobs during and after high school, helping to support his family and pay his tuition. In 1934 he started studying at the University of Michigan. He retained strong ties to his alma mater for the rest of his life.

In 1947, Miller's play, *All My Sons*, was a success on Broadway (earning him his first Tony Award, for Best Author) and his reputation as a playwright was established.

Miller's writing earned him a lifetime of honours, including the Pulitzer Prize, seven Tony Awards, two Drama Critics Circle Awards, an Obie, an Olivier, the John F. Kennedy Lifetime Achievement Award, and the Dorothy and Lillian Gish prize. He held honorary doctorate degrees from Oxford University and Harvard University. For five years he was married to actress Marilyn Monroe for whom he wrote the film *The Misfits*.

Among Miller's most popular and award-winning plays are *All My Sons* (1947), *Death of a Salesman* (1949), *The Crucible* (1953), and *A View from the Bridge* (1955); all tragedies.

"I believe that the common man is as apt a subject for tragedy in its highest sense as kings were. The quality in tragedies that does shake us, however, derives from the underlying fear of being displaced, the disaster inherent in being torn away from our chosen image of what or who we are in this world. Among us today this fear is as strong, and perhaps stronger, than it ever was. In fact, it is the common man who knows this fear best". (Miller, from his essay *Tragedy and the Common Man*).

Ivo van Hove, acclaimed director of several Miller plays, describes *A VIEW FROM THE BRIDGE*:-

"It is a harsh, straightforward tragedy. It goes scene by scene. It's like witnessing a car accident that you see a hundred metres before it happens. You just know they're going to smash."

Finally, from Arthur Miller:-

"It is curious, though edifying, that the plays we revere, century after century, are the tragedies".

- Helen Tonkin, Literary Manager

DIRECTOR'S NOTES

With the recent release of Christopher Nolan's *The Odyssey*, the ancient Greeks seem to be having a moment.

In the sprawl and snarl of early 1950s New York, Arthur Miller wrote *A VIEW FROM THE BRIDGE*, in the belief that a working class man could be the Greek tragic hero (or antihero) of his own journey, that the grand passions of a Greek tragedy could be for all of us, not just aristocrats.

I had never read a Greek play before. So in preparing to direct *A VIEW FROM THE BRIDGE*, I read the Orestia trilogy, Oedipus, The Odyssey, and a few others. It was all there, just like in *AVFTB*. The tragic hero, brought low by his fatal flaw. The Greek chorus, the society who bears witness to the rupture. Gender, jealousy, honour. Parents and children, intergenerational violence. Justice fighting with vengeance. Oaths sworn in blood.

Around the time he was writing *A VIEW FROM THE BRIDGE*, Miller was having an affair with Marilyn Monroe, for whom he would leave his first wife Mary Grace Slattery. His new relationship was passionate, but fraught, and they could not conceive. Perhaps some of his own secret anxieties bled into his play too, the guilt, the obsession, the recrimination.

Our production aims to highlight the epic psychological voyage of our protagonist, his great fall. Our large (brilliant) ensemble cast represent the ballet of his unconscious mind, and the design elements mirror his fear of the unknown, the other, and the even darker thoughts he can't explain, least of all to himself.

As two illegal Italian immigrants surface from another world (the play calls them submarines, because they 'come in under the water'), their treatment echoes the anxieties of our own time — the cruelty of ICE, the fervour of anti-immigration politics, and the troubling rise of One Nation.

Like these men, my Nonno was an Italian immigrant who braved the waves to seek a new life in an unknown land. When he arrived in Australia, he too was confronted by slurs, suspicion and resentment by the community already settled here. I never knew him, but directing this play has made me feel closer to him, and the many ordinary people who seek extraordinary adventures, overcome great indignities, and become heroes.

- Luke J. Visentin, Co-Director

CREATIVES

Co-Director Louise Fischer
Co-Director Luke J. Visentin
Set Designer Tom Bannerman
Costume Designer Raynor McKay
Lighting Designer Victor Kalka
Sound Designer Patrick Howard
Vision Designer Verica Nikolic
Intimacy Coordinator Sonya Kerr
Fight Director Diego Retamales
Dialect Coach Nick Curnow

CAST

Ensemble/First Immigration Officer William Badger
Ensemble Julia Boyd
Eddie Alex Bryant-Smith
Ensemble/Understudy: Beatrice/Alfieri Adriana Carlino
Rodolpho Finn Couzner
Catherine Georgia Da Silva
Mike/Understudy: Eddie Jad Deeb
Beatrice Megan Elizabeth Kennedy
Louis Tom Massey
Marco Jonathon Nicola
Alfieri Elena Pavli
Tony/Second Immigration Officer Thomas Roberts
Ensemble/Understudy: Catherine Emma Worrall

PRODUCTION TEAM & CREW

Stage Managers Rosane McNamara/Marc Monnet-Demarbre
Assistant Stage Managers/Operators Bora Çelebi
Production Assistant/Assistant Stage Manager Sabrina Messina-Whateley
Technician Jay Murrin
Set Construction Crew Tom Bannerman, Rodger Wishart, David Marshall Martin

Please note: This production contains smoking, depictions of violence and adult themes.

Running time: 2hrs and 15 mins with a 20 interval.

We acknowledge the Traditional Custodians of the land on which we meet today, the Gadigal, and recognise their continuing connection to land, waters and culture. We pay our respects to Elders past and present.



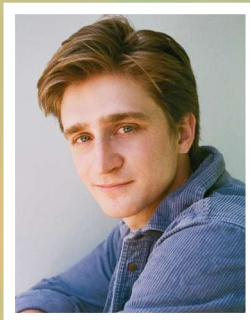
BIOGRAPHIES



LOUISE FISCHER CO-DIRECTOR

Louise has an MA in Theatre Studies from UNSW and is currently Artistic Director of New Theatre.

As Director: *The Ballad of Maria Marten*, *Chimerica*, *Glengarry Glen Ross*, *Neighbourhood Watch*, *The Grapes of Wrath*, *August: Osage County*, *Australia Day*, *House of Games*, *Mother Clap's Molly House*, *Enron*, *The Farnsworth Invention*, *The Crucible* (transferred to a sell-out season at the Seymour Centre), *Cabaret*, *Brand Spanking New*, *Honeymoon Suite*, *Richard III*, *Dancing at Lughnasa*, *Lemon Delicious*, *The Caucasian Chalk Circle*, *Ink*, *Present Laughter* (New Theatre); *The God Botherers* (Darlinghurst Theatre); *Stories from the 428* (Sidetrack Theatre); *Macbeth.com* (Lighthouse Theatre); *Project SciFi* (PACT); *Birthdays*, *Christmas & Other Family Disasters* (Tunks Productions); *Bedtime for Bastards* (Crypt Theatre); *Roadkill* (Short + Sweet); *The Curious Pain of Louis XIV* (Seymour Centre); *Hamlet* (Harlos Productions).



LUKE J. VISENTIN CO-DIRECTOR

Luke is a director, actor, choreographer, and acting teacher, with a BFA in Acting from NIDA. As a red-blooded Italian, Luke is delighted to be making his directorial debut on *A VIEW FROM THE BRIDGE*.

As Assistant Director: *The Flea* (New Theatre); *The Pigeons* (KXT).

As Movement Director/Text & Vocal Coach: *3 Billion Seconds* (KXT).

As Acting Coach: *The Tempest* (Such Stuff Productions).

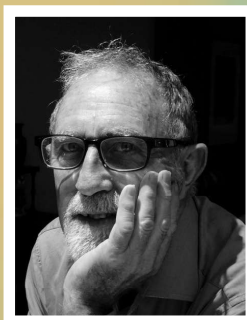
As Actor: *Present Laughter*, *Hir*, *The Vibrator Play*, *Control*, and *Atlantis* (New Theatre); *The Seagull*, *Twelfth Night*, *The Comedy of Errors*, *Black Rock*, *Summer of the Seventeenth Doll*, *Summer and Smoke*, and *Next to Normal* (NIDA); *Hamlet and Cinderella* (Opera Australia); *Rhomboid*, *Come Again*, and *Lunch with Bernays* (KXT); *Manic Pixie Meltdown* and *Fairytale of My Life* (Shopfront Arts Co-op); *Chasing Dick* (Melbourne Fringe); *A Czar is Born* (Sydney Fringe); *Morning to Midnight* (The Opera Centre); assorted puppet shows (Horizons Theatre); *Much Ado About Nothing*, *Hamlet tours* (Such Stuff Productions); *Wind in the Willows*, (The Australian Shakespeare Company);

Screen credits include: *Small Wounds*, *Icarus*, *Puncture*, *Lady May*, *Salt*, *Death Drive*.

A frequent collaborator of auteur director Patrick Kennedy, Luke has worked across productions including *The Flea*, *Perfect Arrangement*, *Sophia=Wisdom: The Cliffs* and *Did You Mean To Fall Like That*, and will next appear in Kennedy's *Paradise Hotel* at KXT.

Luke is also an acting teacher with Darlo Drama, Drama Scene and Musical Theatre for Kids, as well as a teaching artist specialising in Shakespeare, working in schools with Sport for Jove and the Australian Shakespeare Company.

Luke is grateful to be co-directing with Louise, and thanks her for all her guidance and mentorship.



TOM BANNERMAN SET DESIGNER

Tom's attraction to set-design began while a senior student at Balgowlah Boys H.S. in 1970/71. His first design, for Shaw's *Saint Joan*, won a state award, thus prompting a long and unbroken fascination with the practice. In 1977, he was invited by John Bell to design Sydney's premiere of Williamson's *The Club* (Nimrod). His set was acclaimed and the production itself exceeded all expectations, touring NSW before crossing the globe to London's Hampstead Theatre, then transferring for its ultimate season at the Old Vic.

As Set Designer: *Ink, Hangmen, Fighting, In the Next Room, The Frogs, Present Laughter, Perfect Arrangement* (New Theatre); *Isolde and Tristan* (Sport for Jove); *Eight Gigabytes of Hardcore Pornography, Mark Colvin's Kidney* (Mullumbimby's Drill Hall).

As Associate Set Designer: *The Flea* (New Theatre).

Tom's New Theatre debut as a Set Designer was in 1980 with, *We Can't Pay, We Won't Pay*, directed by Jock Levy. Since then, he has designed 85 sets for the theatre, drawn by its enduring Inner-West ethos.

His academic credentials include a MA in Theatre Studies (UNSW).



RAYNOR MCKAY COSTUME DESIGNER

Raynor is a specialty tailor, costumer and embroiderer who has been working as an artist internationally and domestically for over a decade. She has dressed everyone from opera singers to drag queens (with a surprising amount of overlap between the two) and joins us after an extended stint in the world of couture.



VICTOR KALKA LIGHTING DESIGNER

Victor is a freelance director, designer, and producer. In 2019 Victor established the indie theatre company Virginia Plain.

As Director: *Various Characters* (PlusMinus Productions); *Three Sisters, Grain in the Blood, The Pitchfork Disney, Chef, Twelfth Night [heads or tails], The Cherry Orchard* (Virginia Plain); *Radiant Vermin* (Studio Sputnik); *The Merry Wives of Windsor* (New Theatre); *A Delicate Balance* (Sydney Classic Theatre Co.); *Brothers Karamazov, Tender Indifference, Red Cross* (Arrive. Devise. Repeat.); *Constellations* (Chippen Street Theatre); *Debris, Bitch Boxer, Grounded* (Sydney Fringe Festival); *Titus, The Seagull* (SUDS); *Cowboy Mouth* (Backspace Theatre).

As 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); *Ear to the Edge of Time* (Sport for Jove); *Hir, Things I Know to be True, Once in Royal David's City* (New Theatre); *Brothers Karamazov, Tender Indifference, Red Cross* (Arrive. Devise. Repeat.); *Wit* (Clock and Spiel

Productions); *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).

As Lighting Designer: *Plenty of Fish in the Sea* (Clockfire); *Betty is a Butcher* (Siren Theatre Co.); *Things I Know to be True*, *Once in Royal David's City* (New Theatre); *Wit* (Clock and Spiel Productions).

Training: B.Perf Australian Institute of Music, and B.A. University of Sydney.



PATRICK HOWARD SOUND DESIGNER

Patrick is the Program Manager for Touring at Arts on Tour, as well as a freelance theatre artist. Born on Gundungurra land, living and working on Gadigal land, he is a graduate of AIM Dramatic Arts and the Sydney Conservatorium of music and has a passion for queer, political, devised, musical and documentary theatre.

As Sound and/or AV Designer: *Hir*, *Control*, *Picnic at Hanging Rock*, *Collaborators*, *5 Guys Chillin'* (New Theatre); *Three Sisters* (Virginia Plain); *Dorr-e Dari* (PYT Fairfield, Sydney Festival); *Wild Thing* (Wild Thing Production); *The Campaign* (White Box Theatre).

As Director: *Hir*, *Control*, *Once in Royal David's City*, *5 Guys Chillin'* (New Theatre).

As Actor: *Merrily We Roll Along* (Little Triangle); *Marat/Sade*, *Mother Clap's Molly House* (New Theatre); *Brothers Karamazov*, *Götterdämmerung*, *Tender Indifference* (Arrive. Devise. Repeat.).

Patrick also has extensive credits in Production, Company and Stage Management, working with a range of companies including PYT Fairfield, Force Majeure, Performance Space, Sydney Opera House, ATYP, Contemporary Asian Australian Performance, The Last Great Hunt, Red Line Productions and New Theatre.

www.patrick-howard.com



VERICKA NIKOLIC VISION DESIGNER

Vek's passion for design extends to both her professional and personal life. She holds a Bachelor of Design (Visual Communication) with Honours and has more than 25 years' experience in brand, marketing and user experience design across large corporations, arts organisations and the not-for-profit sector.

In her personal time Vek loves to experiment in photography, digital art and mixed media.

As Designer: Set/Vision: *The Park*, Set: *The Chocolate Roster*, Vision: *Ink*, *Chimerica*, *Off the Record* (New Theatre).



SONYA KERR INTIMACY COORDINATOR

Sonya is an actor, voice over artist and intimacy director. She has worked extensively in Melbourne and Sydney, appearing in both stage and screen roles.

As Intimacy Director: *Stage Kiss*, *In The Next Room or The Vibrator Play*, *Banging Denmark*, *The Ballad of Maria Martin*, *Atlantis and Homos*, or *Everyone in America* (New Theatre); *Es & Flo* (Mi Todo Productions); *FOAM* (Qtopia); *Ophelia Thinks Harder* (Fingerless Theatre); *Much Ado* (Attractive, Not Model Attractive); *Ninety* (Actors Pulse Theatre).

As Actor: *Hangmen*, *August: Osage County*, *The Angry Brigade*, *Next Lesson* (New Theatre); *The Taming of the Shrew* (Playwrought Productions); *Dungeons & Dragons*; *The Twenty Sided Tavern* (Showpath Entertainment/David Carpenter); *The Government Inspector* (Fingerless Theatre); *The Sweet Science of Bruising*, *In Their Footsteps* (Theatre Travels); *Silenced* (Vox Theatre); *Seed Bomb*, *Shut Up and Drive*, *A Quiet Night in Rangoon*, *One Way Mirror* (Subtlenuance); *As You Like It*, *Macbeth* (SheShakespeare); *The Auxiliary*, *Macbeth* (Phrankly Theatre - Melb).

Sonya has appeared in several short films including the award-winning *Vector*, which she also co-produced. She has also narrated many audiobooks and worked as an historical consultant on several projects.



DIEGO RETAMALES FIGHT DIRECTOR

Diego is a Chilean-Australian actor and fight choreographer based in Sydney/Gadigal with a B. Performance from Theatre Nepean's final graduating year in 2008.

As Fight Choreographer: *Purpose* (STC); *A Mirror*, *Grief is the Thing with Feathers* (Belvoir St); *Taming of the Shrew* (Playwrought Project); *Port* (KXT), *Werkaholics*, *Furious Mattress* (Belvoir 25A); *POSH*, *Pride and Prejudice* (Old Fitz); *Timon of Athens* (Sport for Jove); *SHOOK* (Lost Thought/Qtopia); *Teenage Dick*, *Labyrinth* (Flight Path); *A Very Expensive Poison*, *One Man Two Guv'nors* (New Theatre); *The Wasp* (Akimbo + Co);

Apocka-wocka-localypse, *U.B.U* (Tooth and Sinew).

Diego has also spent the last 15 years in professional wrestling as a wrestler, trainer and most recently Ring Announcer for Pro Wrestling Australia (PWA).



NICK CURNOW DIALECT COACH

Nick is an actor, director, voice & dialect specialist with over 20 years' experience in the industry. He has coached extensively in film, television, and national and local theatre companies such as Sydney Theatre Company, Opera Australia, Company B Belvoir, Ensemble Theatre, STCSA, QTC, Red Line, and the New Theatre. He holds an MFA (Voice) from NIDA, a Graduate Diploma from University of New England, a BA (Performance) with Distinction from Western Sydney University (formerly Theatre Nepean, UWS) and is Australia's first Certified Teacher of the Miller Voice Method (mVm).

As Director: *Canary*, *Brand Spanking New: Interrupting Grace*, *Lone Bird*, *Atomograd* (New Theatre).

As Dialect Coach: *The Front Page*, *Loot*, *Broadway Bound*, *The Ritz*, *To Kill A Mockingbird*, *The Weir*, *Don Juan in Soho*, *Angels in America: Part 1*, *Airsick* (New Theatre).

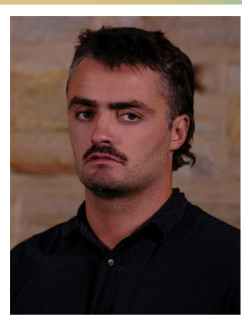
As Actor: *Continuity*, *Ink*, *Jumpers for Goalposts*, *My Night With Reg*, *Enron*, *The Boys in the Band*, *Take Me Out*, *James and the Giant Peach* (New Theatre); *Instructions for Correct Assembly* (Clock & Spiel/Flightpath); *Grain in the Blood* (Virginia Plain/KXT); *Fully Committed*, *Wittenberg* (Brevity Theatre/Old Fitz); *Build Your Own Being*, *Emergence* (Synarcade/Sydney Opera House); *Operator*, *Beautiful Thing* (Chalkdust).

Nick has also worked extensively in voice over and voice over training, voicing and coaching campaigns for clients such as Google, Chubb, Spotify, SBS, Woolworths, and was the voice of Vanity Smurf in *The Smurfs Save Spring*.

From 2020-23 he was the co-ordinator of the Voice and Dialect programs at Adelaide's Elder Conservatorium's Bachelor of Music Theatre. In 2017 he was a Visiting Scholar at University of North Carolina at Chapel Hill and PlayMakers Repertory Company. In August he will return to his ongoing role as Assistant Professor of Voice & Acting at the University of Oklahoma's Helmerich School of Drama.

Nick has been a proud member of MEAA since 2002. Check out all his credits at www.nickcurnow.com.





WILLIAM BADGER ENSEMBLE/FIRST IMMIGRATION OFFICER

William is an actor and musician whose theatre journey began at the age of eight, performing extensively throughout Asia with Hong Kong's Faust International Youth Theatre. Productions included *Peter Pan*, *Oliver Twist* and *The Lion, the Witch and the Wardrobe*.

After moving to Australia at thirteen, William turned his creative focus towards music. Throughout his late teens and twenties, he performed and toured extensively across Sydney and Australia, both as a solo artist and in a band.

In 2023, he returned to acting, rediscovering a passion that had been dormant for many years.

As Actor: Fourth Doctor: *Reckless*, Dan: *Closer* (Darlo Drama).

Screen credits include: the lead male in *The Slap*, a Tropfest shortlisted short film directed by Brittany Frapell, as well as multiple roles in music videos for his own project.

For William, acting is a beautiful mystery that allows us to experience emotions and inhabit lives beyond our own. He believes the process of shedding inhibitions and fully embodying another person is both a privilege and a responsibility. It is this transformative journey that continues to drive and inspire him.



JULIA BOYD ENSEMBLE

Julia grew up in the Hunter Valley, surrounded by animals and involved with the local wine region. She is a CONDA Award winner, OnSTAGE performer, and is a graduate of NIDA.

As Actor: *Á La Carte* (NIDA Festival of Emerging Artist); Stephanie: *Misfortune* (Short & Sweet Festival finalist); Understudy: *Stupid Fucking Bird*, Understudy: *First Love is the Revolution* (NIDA); Monsieur Argan: OnSTAGE 2023 (NSW Education); Amy: *Little Woman the Musical* (Maitland Musical Society); Kim Easten: *Back to the 80s* (Chookas); Poppy: *Normal*

(Hunter Drama); Linda/Undertsudy: *The Wedding Singer* (Hunter Drama); Alice: *Alice in Wonderland Jr.* (Hunter Drama).

Screen credits include: Gen (With a G): *Fired By Friday* (Made By Moka); June: *Sleeping Kings* (27 Pheonix); Silver: *Pierrot* (AlanaClaire Productions); Audrey: *Screech* (BabyFace Films); Home And In Love Music Video (Triple J Unearthed).



ALEX BRYANT-SMITH EDDIE

Alex grew up and lives on Gadigal land. He graduated from Actors Centre Australia in 2007 and has worked across theatre, film, TV, and voiceover ever since.

As Actor: Vershinin: *Three Sisters* (Virginia Plain/Flight Path Theatre); George Bailey: *It's A Wonderful Life*, Eugene O'Neill: *Hell Hole: A Love Story* (Joining The Dots); Mick: *The Caretaker* (Theatron/Glen St/Parramatta Riverside); Doctor McSharry: *The Cripple of Inishmaan* (Mad March Theatre)

Co); Mr. Cherry: *That Eye The Sky*, Lopahkin: *The Cherry Orchard*, Laertes: *Hamlet* (New Theatre); Orlando: *As You Like It* (Shakespeare On The Green); Tybalt: *Romeo & Juliet* (Impulse); Various: ASYLUM (Apocalypse); *World Creates Itself* (MayDay); *The Case of Katherine Mansfield* (Brokebliss); *A View From Moving Windows* (Parramatta Riverside); C.H.I.C.O.M. (Brand Spankin' New); *Zetland* (Sydney Fringe).

As Director: *The Angry Brigade* (New Theatre); *The Caretaker* (Theatron/Glen St); *Next Lesson* (Sydney Fringe 2018).

As Assistant Director: *The Cripple of Inishmaan* (Mad March Theatre Co); *August: Osage County* (New Theatre).

Alex has been a proud member of Equity and MEAA since 2007.



ADRIANA CARLINO ENSEMBLE/UNDERSTUDY: BEATRICE/ALFIERI

Adriana is a Perth born actor and writer. She graduated from the Western Australian Academy of Performing Arts in 2022. She loves telling stories about family and the messiness of life.

Screen credits include: *Home & Away* (Channel 7) and *The Bargain* (Dust)

Her team won Best Use of Theme at the Take48 Film Festival 2025 for their short film *A Curse Most Fowl*. She was shortlisted for the Lane Cove Literary Awards in 2021 and the Scottish Arts Club Short Story Award in 2020.



FINN COUZNER RODOLPHO

Finn is a Sydney-based actor and musician. He graduated Actors Centre Australia in 2025 and is deeply committed to his craft and exploring new forms.

As Actor: Jake: *Lie Of The Mind* (Light the Torch Productions/New Theatre); Bird: *Birds* (NIDA); Fisherman: *Very Private Lives* (Adelaide Fringe).



GEORGIA DA SILVA CATHERINE

Georgia Da Silva is an American born, Australian raised actor, who has always had a love for performance and storytelling. She graduated from Actor's Centre Australia in 2024 where her credits include Sonya in *Uncle Vanya*, Cecily Cardew in *The Importance of Being Earnest* and Gabrielle York (Younger) in *When the Rain Stops Falling*, as well as various roles in *Machinal* and *Winter's Tale*.

As Actor: *Various Characters* (Flight Path), *Symposiums* (Sport For Jove); *Everything Is Falling Apart But It's So Nice To See You* (Qtopia Substation).

At the end of this year, she will also appear in *Paradise Hotel* at KXT.



JAD DEEB MIKE/UNDERSTUDY: EDDIE

Born in Syria, Jad moved to Australia at the age of eight and later settled in Canberra. His passion for movie-watching helped him find his way to Sydney where he now resides. He is a graduate from Actors Centre Australia's 2025 class.

As Actor: Roy Cohn: *Angels in America*, Fred: *Saved*, Menelaus: *The Women of Troy*, Barney: *The Summer of the Seventeenth Doll*, Borkin: *Ivanov*.



MEGAN ELIZABETH KENNEDY BEATRICE

Megan is a Newcastle/Sydney based actor celebrated for her eccentric and "gloriously larger-than-life" performances.

As Actor: Bottom: *A Midsummer Night's Dream* (Sport for Jove); Tranio: *Taming of the Shrew* (Playwrought Project); Meg: *Every Second* (Newcastle Theatre); Tourvel: *Dangerous Liaisons* (New Theatre); Lady Cynthia: *Turpentine* (Popular Playhouse Theatre/FlightPath Theatre); Celia: *Low Level Panic* (Her Productions/KXT On Broadway); Ish Madigan: *Banging Denmark* (The Very Popular Theatre Company/Civic Playhouse); *Seen*

(Short and Sweet 2025).



TOM MASSEY LOUIS

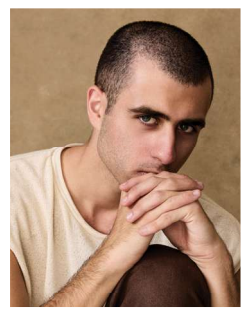
Tom is a stage and screen actor and theatre maker. Having trained at the Australian Academy of Dramatic Arts in Sydney and Atlantic Acting School in NYC, Tom continues working on his craft every week with on-going classes at AMAW Sydney. Tom has more than 25 years experience working in theatre in acting, directing, and stage managing. He has acted in over 30 stage productions in his career, directed 8, stage managed 20, as well as appearing in a number of short films and TVCs. Tom is quietly proud to have entertained thousands of people, or at least given them something to get happily annoyed about in the car home.

As Director: *A Streetcar Named Desire*, *Shakespeare's Long Lost First Play* (Abridged); *The Complete Works of Shakespeare* (Abridged); *The 39 Steps*, *Noises Off* (Genesian).

As Actor: *Angauwa* (Parramatta's Lit / Sydney Fringe); *Shakespeare in Love*, *Hangmen* (New Theatre); *Three Sisters*, *Winslow Boy* (Genesian Theatre); *Brideshead Revisited* (RGP).

As Stage Manager: *Morning Star*, *Poor Kitchen*, *Cristina in the Cupboard* (subtlenuance); *Why Torture is Wrong and the People Who Love Them* (New Theatre); *Machine* (Eclective); *Credeaux Canvas* (Sure Foot).

Tom has been a proud member of MEAA Equity since 2013.



JONATHON NICOLA MARCO

Jonathon is a Sydney-based creative. Since graduating from JMC Academy with a Bachelor of Fine Arts (Acting) in 2023, he has performed, written, taught and directed for theatre, and desires to uncover the latent fun in all four.

As Actor: *Gaslight Sonata* (Theatre Visage); *The Lotto Line* (Studio 5 Productions); *Yalla to Lebanon!* (Makhazzi Productions); *Romeo & Juliet: A Reimagining* (Her Productions).

His absurdist play, *My Last Day Alive*, had a reading at the Old Fitz Theatre in 2025, with his latest farcical play, *Janitor*, appearing at *The Coven* this year (Witches of Waterloo Productions).



ELENA PAVLI ALFIERI

Elena is a playwright, TV writer and actor. Her nomadic childhood included moving between England, the Middle East, Cyprus and Australia. Her first full length play was performed at Soho Theatre in London and the Steve Allen Theater in Los Angeles. She has also written on several television series including *Snatch* for Sony/Crackle TV. Elena attended Newtown High School of the Performing Arts and is a graduate of The Royal Central School Of Speech and Drama. She is an associate member of The Factory Theatre Company where she has contributed as a performer and writer. In 2021 Elena was selected to develop a television series as part of the

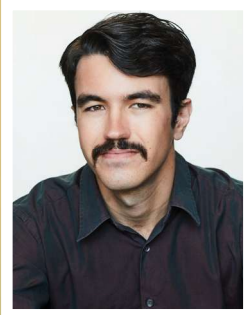
competitive Imagine Impact (2) Australia program (Screen Australia).

As Actor: *Hermia: A Midsummer Night's Dream* (Sydney Opera House/Middle Temple Hall); *Jessica: The Merchant Of Venice* (Bristol Old Vic, UK Tour); *Birds Without Wings: Drosoulla* (UK Tour); *Masha: The Seagull* (The Factory Theatre Co); *Ophelia: Hamlet* (The Globe Theatre/Hampstead Theatre); *Rahab/Hanan: Slave* (Lowry Theatre/Riverside Studios); *Abaya/Others: Rites* (National Theatre Scotland); *Boochie: Den Of Thieves* (Synergy Theatre Project); *Maria: The Battle of Green Lanes* (Theatre Royal, Stratford).

As Writer & Actor: *The Bad, The Sad and The Broken Hearted* (Soho Theatre, London/Steve Allen Theater, Los Angeles); *The Cypria* (Theatro Technis); *Mr Oracle* (Factory Theatre Co. at Hampstead Theatre/Electricity Showrooms); *Midnight Pharmacy* (Short Film).

Screen credits as Actor include: *East West 101* (SBS); *A Midsummer Night's Dream* (BBC 3); *Plane Spotting* (ITV); *Bubbles* (Team Pictures); *Job's Dinner* (MUBI) and *Thank God He Met Lizzie* (Stamen Films).

Screen credits as Writer include: *Late Night With Albin and Bibita* (Listeners Project BBC) and *The River* (Powerhouse Studios). She was also a staff writer on the TV pilot *Fings* (Kyriacos & Co), as well as the acclaimed TV series *Snatch* (SONY/Crackle).



THOMAS ROBERTS TONY/SECOND IMMIGRATION OFFICER

Originally from Dubbo, Thomas moved to Wollongong in 2020 to study a Bachelor of Performance and Theatre. Now based in the Illawarra, he is drawn to work that explores people, place and history.

As Actor: *Everything Working as Intended Dad* (Shopfont); *Cringe fest* (Fringe); *Gaslight Sonata* (Qtopia, 2025)

His original short play *Eidolon*, which he wrote, co-directed and starred in, was presented as part of *Ashworks: Close to Home* at Phoenix Theatre in 2024.

Thomas is a MEAA member.



EMMA WORRALL ENSEMBLE / UNDERSTUDY: CATHERINE

Emma is a classically trained actress graduating from Sydney Actor's School in 2024, pursuing her love of film and theatre in Australia.

As Actor: *Marilyn: A Behanding in Spokane* (Beartiger productions/The Americas Studio).

Screen credits include: Model: Kai and Creams advertisement (Creyeti); Briar: *Here with Oca* (UNSW film); Hailey: *The Road Ahead* (UNSW film); Nora: *Past Lives* (UNSW film).

She has her Grade 5 and 6 AMEB singing grades and is represented by Howell MGMT.





ROSANE MCNAMARA STAGE MANAGER

Rosane has Bachelor's and Master's degrees in English and Drama and she studied acting at the Ensemble Theatre with Hayes Gordon. A

As Actor: *Hard Times* (New Theatre); *Pride & Prejudice* (Ensemble Rep); *The Diary of Anne Frank* (Voices Theatre)

As Director: *A Man for All Seasons*, *The Chapel Perilous*, *King Lear*, *Oh What a Lovely War*, *Summer of the Seventeenth Doll*, *Entertaining Mr Sloane*, *Hay Fever*, *The Clean House*, *Broadway Bound*, *The Spook* (New Theatre); *The Crucible* (Ensemble Rep); *Prelude to a Kiss* (Belvoir Downstairs); *Who's Afraid of Virginia Woolf?* (Voices Theatre).

She has also stage/production managed and operated lights/sound on many productions. Rosane is a Life Member of New Theatre and currently serves as President.



MARC MONNET-DEMARBRE STAGE MANAGER

Marc is passionate about working backstage at the theatre. He has been assisting technical management at New Theatre for the last two years. He studied a Certificate III in Live Production & Technical Services at TAFE and holds his electrical testing and tagging licence. He loves all things technical and electrical.

As Stage Manager: *Sunset Strip*, *Fighting* (New Theatre); *Legally Blonde the Musical* (MustSee Shows Sydney East).

As Assistant Stage Manager: *Ink*, *Wife*, *Shakespeare in Love* (New Theatre).

As Operator: *Fighting*, *Continuity* (New Theatre); *Greatest Hits of Dutch Cabaret* (Sydney Fringe Festival); *La Cage aux Folles Musical* (State Theatre).



BORA CELEBI ASSISTANT STAGE MANAGER/OPERATOR

Bora Celebi is a Turkish artist who started acting in theatre when he was six. He acted in various school plays while learning English, including Oberon in *A Midsummer Night's Dream*, pursuing theatre with a deep passion across continents. He is the co-founder of the independent theatre company kult klassic productions and has just come off co-directing their debut production of *The Homecoming* by Harold Pinter and is currently directing *The Removalists* by David Williamson at NSW Uni Theatrical Society.

As Stage Manager: *The Laramie Project* (New Theatre).

As Assistant Stage Manager: *HIR* (New Theatre).

As Actor: *Much Ado About Nothing* (Sweet Creatures), *Enron* (NSW Uni Theatrical Society).

As Director: *The Removalists* (NSW Uni Theatrical Society), *The Homecoming* (kult klassic productions), *Old Times* (NSW Uni Theatrical Society), *Drunk Shakespeare: Macbeth* (NSW Uni Theatrical Society).



**SABRINA MESSINA-WHATELEY PRODUCTION ASSISTANT/
ASSISTANT STAGE MANAGER**

Sabrina is thrilled to be the Assistant Stage Manager FOR A VIEW FROM THE BRIDGE. She is a creative writer and playwright. She graduated with a degree in Dramatic Writing and Writing for Stage. As well as working in the production space of Arts and Culture. She is passionate about creating theatre that puts the story first. She believes the most extraordinary part about theatre is the window it provides into people and how we feel. She has a deep appreciation for storytelling and those who bring it to life.



NEW THEATRE TEAM

MANAGEMENT COMMITTEE

President Rosane Mcnamara

Vice President Chad Traupmann

Treasurer Matthew Dell

Artistic Director Louise Fischer

Artistic Associate Margaret Thanos

Members & Volunteers Coordinator Sahn Millington

Secretary (Ex-Officio) Gemma Greer

PORTFOLIO HOLDERS

Literary Manager Helen Tonkin

Play Assessors John Keightley (Coordinator), Raymond Patman (Administrator), Annie Bilton, Michael Briggs, Douglas Cairns, Rayma Watkinson

NEW THEATRE (PROPERTIES) LTD

Chair John Short

Deputy Chair Nicholas Stewart

Treasurer Elizabeth Ivory

Secretary Ed Dharmadji

Director Matthew Dell

STAFF

Theatre Manager & Production Coordinator Gemma Greer

Communications Coordinator Maddy Withington

House Manager Eddy Dharmadji

Front of House Managers Harlee Timms, Marica Fumanti

Technical Advisor Holly Nesbitt

Licensee Eddy Dharmadji

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Molly Haddon, Chris on King,

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New Theatre has long been part of Sydney's cultural life, providing a place for artists and audiences to come together around bold, engaging theatre.

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