Written by
Kerith Manderson-Galvin
Directed by
Tom Gutteridge

22–24, 28–31 May
7:30pm

Union Theatre, ground floor,
Union House, University of Melbourne
union.unimelb.edu.au/lulu

don’t bring lulu
This is a true story: My favourite house that actually terrifies me is for sale. I call it The Doll House. I’ve never seen anyone there or even the lights on and it’s very familiar. I went to the open inspection. Upstairs there’s a single room with a brass bed and downstairs and down again, there’s a dungeon in the basement.

Some of this show is about me and some of it is about stuff I can’t get out of my head. I guess that’s also about me. I feel nervous when people ask me what it’s about because I want the audience to work that out themselves, or not at all. Find something else. Take what you want. Talk about it later. Tell me what you think.

Of course all this creative ingenuity has been shepherded and supported by UHT’s truly wonderful staff: Erin, Gus, Clynton and Drew. I would like to pay particular homage to our remarkable cast. This is in no way an easy play to grapple with as an actor. They have been asked to discard the notion of character for some scenes but then reclaim it for others; to cross quite touchy borders of personal politics; to be bashed up, humiliated, objectified and abused in the swirl of scenes, dances, sketches and performance art moments that make up don’t bring lulu.

Which brings me to the ‘motherlode’ of the whole project, Kerith Manderson-Galvin. It has been a privilege to channel such an astute, theatrically wise, idiosyncratic, self-searching and brutally honest creative thinker. I look forward to following her career. I am prepared to make quite a large bet that it will be significant.

LULU: Dana Berber Rachael Besselink Sarah Fitzgerald Cara Greenham Hancock Sofia Shang

JACK: Kyle Webb

SUITOR: April Garreffa Anthony Kuiper Jan Mihal Clancy Moore Jehrome Reyes Hadyus Santoso David Unwin

BAND: John Citizen www.johncitizenmusic.com

Bass/lead vocals Jordan Dempster Guitar/vocals Lachlan Stoney Guitar Robert Villella

With:

Percussion/vocals Eric Gardiner

CREATIVES & CREW

Writer Kerith Manderson-Galvin
Director Tom Gutteridge
Production Designer Nicola Andrews
Movement Director Felix Ching Ching Ho
Musical Director Eric Gardiner
Costume Designer Ariana Lim
Lighting Designer Stephen Hendy
AV Designer Greta Nash
Hair and Makeup Designer Maggie Webb
Fight Choreographer Felicity Steel
Production Manager Gus Macdonald
Head Technician Clynton Jones
Set Realisation Drew Harding
Stage Manager Jo Leishman
Deputy Stage Manager Beth Louise Cilia
Assistant Stage Manager Wilson Liew Mia Jinxin Li

Sound Engineer Chris Uber
Lighting Operator Jeanette Tong
Followspot Operator Emily Green
Marketing and Publicity Erin Adams
Front of House Manager Ben White
Photographer Vikk Shayen
Graphic Design Daga Mikolaj John Citizen
Dana/Bear flew in with the end of summer to explore the big island of the southern hemisphere. She used to live on a much smaller island and it was cold when she left. She went to summer camp for acting and was very very interested in pretty much every school musical. Bear is actually from another kind of island — you could say she’s an island hopper — this island shares a border with four seas, in which Bear has swam, because she loves swimming and hopes one day to be a fish, or a mermaid.

In the meantime, she’s pursued a variety of productions from a young and tender age and started performing on stage, sometimes singing in a band, when she was a little older.

Rachael is a second year Arts student studying French and Creative Writing.

One of her favourite things about university has been student theatre, for the friends you make and the opportunity to be a part of something really awesome. She’s really enjoyed working on don’t bring lulu because it’s been challenging, outrageous and so much fun. (In particular, getting to show her dark and angry side, which she believes is a true reflection of her personality.) Enjoy the show!

Sarah loves theatre, bananas, early mornings, chocolate almond milk and eye contact. Sarah hates bad smells and stained seats on public transport.

Sarah is scared of eels in pipes. Sarah is a vegan who feels uncomfortable around cats. Cats are like moody 16 year olds, and anyone who says that their cat is not like every other cat has been proven wrong time and time again. Sarah mistrusts cats. Sarah is so so thankful to be part of don’t bring lulu as it has made her so so happy, and she thinks everyone involved is really wonderful.

The easiest way to tell that Cara Greenham Hancock is a changeling is by its webbed fingers and blood-red eyes, marking it as the hideous, grey-skinned progeny of a mischievous Lilith or twisted-backed wraith, older than time, sent to torment Union House Theatre for neglecting their yearly tithe to Hell. Simple charms, such as an inverted coat or open iron scissors left where a changeling sleeps, are thought to ward them off. It is suggested that audience members bear this advice in mind if encountering Greenham Hancock after the show. While it’s true that placing a changeling in the fire will cause it to jump up the chimney and return your human child to you, Union House Theatre kindly request that you refrain from doing so, as this foul wizened spectre is an integral part of don’t bring lulu.

Sofia is a final year full-time dreamer/Executive Master of Arts student at the University of Melbourne, and a lover and writer of perfumes part-time. After having a taste of the power of theatre in TransMute (2010) back in her undergraduate Biochemistry days, she has turned to embrace arts more. Yet she is always yearning for an occasionally perfect day, which only involves a theatre stage and interesting characters to talk to, or to play with, or both, or maybe nobody knows what will happen until the situation unfolds itself... That is the thrill and fun of student theatre, isn’t it?

Kyle Webb is a proud Dharug man from NSW who moved to Melbourne in 2009 to study at the University of Melbourne. Since that time, he has been involved a number of student and fringe productions as well as exploring creative writing and music. One of his greatest personal achievements was being selected for St Martins CATAPULT program in 2012, where he developed his own theatre piece examining the colonisation of Indigenous identity by market forces. Kyle is keen to continue his acting career and become a positive role model for other young Indigenous people. He also really likes to drink tea.
Anthony Kuiper

Anthony is a second year undergrad student focusing on Literature and Creative Writing. Besides a short poetry play in last year’s Tastings, this is his first UHT production - and boy is he excited! With a small theatre background in high school, his interests include poetry, food and dancing. Prompted by his heart's little cries of affection from the sidelines for Melbourne Uni’s theatrical community throughout last year, he knew he had to get involved and meet new people this time round! He loves the show irrespective of being in it himself. Rehearsals left him dumbstruck. Enjoy!

Clancy Moore

Clancy has been an avid participant and provocateur of student and amateur theatre both within and outside of Melbourne Uni for the last three years. He has performed in an almost irresponsibly varied array of productions for numerous companies, as well as directing, producing, writing, and founding the company Until Monstrous. Previous shows include Equus, The Gentleman and the Thief, Foreplay, History Boys, The Fury, Midsummer Night’s Dream, As You Like It, Third Person, and Sherlock Holmes, among others. In 2013 he co-wrote and produced Until Monstrous’ show Hotel, and is currently working on more shows for the company. This is Clancy’s fourth show with Union House Theatre under Tom Gutteridge, and he has enjoyed every minute of the two weeks of preparation that he has had. Having come on to the project very late, don’t bring lulu has challenged his powers of catching up!

Hadyus Santos

Hadyus has been passionate about acting since he was in primary school. His first role was a possessed pig – a scene where Jesus casts demons into pigs (for further reference read holy bible, Matthew 8:28-34). It was an arduous task, but he did a good job; he successfully convinced his teacher that he was really possessed. However, as an oldest Indonesian-born Chinese son, Hadyus has a responsibility to set an example to his siblings on how to succeed which, in his case, is by being rich. When he told his father that he wanted to pursue acting in his future, his father sarcastically replied “Isn’t your life a drama already?” Hadyus is grateful to be studying in Melbourne because despite the unstable weather, he has the opportunity to follow his dreams as an actor. “Act to express, not to impress” is Hadyus’ fundamental principle in acting.

Jan Mihal

Jan Mihal’s first foray into theatre came after his Prep/Grade 1 teacher noted his inappropriately high levels of class-clowning and chatter-boxing. His parents weren’t ‘avin it and he was promptly enrolled in after-school drama courses to expel some of that excess energy. He has been involved in a number of different shows during his time at the University of Melbourne. After an initiation into the Bacchic rites of drama as Δίόνυσος in Omnispot’s 2007 production of Euripides’ The Bacchae, he has taken on plays by William Shakespeare, Martin Crimp, David Hare and Sarah Kane. He has also acted in several independent theatre shows including Heist’s Crok’ed, FourLetterWord Theatre’s Live Acts on Stage, and the 2012 Short+Sweet Gala (where don’t bring lulu’s Kerith Manderson-Galvin took home the “Best Writer” award!) He is currently in the first year of a PhD at the Melbourne Law School, exploring the philosophy of law. He hopes you enjoy the show!

Jerome Reyes

Having focused on small musical productions from his senior years in high school, Jerome enthusiastically decided to dwell in the realm of drama in his first year at Melbourne University. Melbourne’s refrigerating weather is gradually forcing its way into adaptation by his tropical-acclimatised skin. It’s nothing alike to where he is from: a place in-the-middle-of-nowhere called Katherine. He performed his debut since entering the Melbourne heights at the traditional O-week’s activity: 24 Hour Play Project. Nevertheless, this is his first big break! And although admitting to the rawness of his acting skills, he claims to be very passionate about conveying emotions into anything.

David Unwin

As a man, David arrived in Melbourne two years ago by car (from QLD). Taking the most logical route down the Hume, via Albury he and Libby arrived in Brunswick in time for dinner. They stopped often to swim until the road took them necessarily inland. He arrived in Brunswick in time for dinner. Melbourne’s got a lot of great cafes and people seem really interesting. Have you been to Milkwood? Get the mushrooms. Hello home. Does theatre actually do anything? Hello University of Melbourne. Hello student theatre. Hello Lulu.

John Citizen

THE BAND

“It’s pop music, plain and simple. I suppose it could be described in more detail as indie rock/60’s pop. Really all you need to know is that it has great hooks, interesting melodies, huge three-part harmonies and killer riffs...” John Citizen are a new four-piece from Melbourne, boasting members past and present of Sex on Toast, Bad Taste and The Call Up. After releasing their debut EP in March to a packed-out Workers Club, this “gym band” are on a mission to spread their music as far and wide, and as deeply into the psyche of the masses as humanly possible.

www.johncitizenmusic.com
WRITER
KERITH MANDERSON-GALVIN
My self-summary:
I’m living and very caring
What I’m doing with my life:
I love to work on cars and I’m part of car clubs and a drift team.
Previous works include: Being Dead (Don Quixote), Sunny Side Up, The Hat Box (Dir: Brigid Gallacher, Family of Strangers) Jack (Dir: Izy Roberts-Or, Developed at ATYP’s National Studio, Best Writing Short and Sweet) and readings of Rockafeller (Dir: Rob Reid, MKA Workshop Series) and The Keep (Dir: Brigid Gallacher, MKA, Open Season). In 2013 she was a recipient of Australia Council’s JUMP Mentorship with Patricia Cornelius as her mentor. Upcoming works include: a reading of In Another Language (MKA), a development with Tobias Manderson-Galvin and Mish Grigor (POST), as co-devisor/performer she will appear in Green Screen (Dir: Nicola Gunn, At The Sans Hotel, Neon Independent Season at MTC) and running away to the trees to be alone.

DIRECTOR
TOM GUTTERIDGE
Tom is the Artistic Director of Union House Theatre and has more than twenty years experience in the performing arts as a director, actor, dramaturg, composer, musician, deviser and teacher. As Artistic Director of Black Swan Theatre Company, Perth from 2004 to 2008, he directed works including the World Premieres of Jandamarra and The Carnivores, a new version of Uncle Vanya by Reg Cribb and an award winning production of The Crucible. Tom was Artistic Associate at Queensland Theatre Company from 1996 to 2001 where he directed for both the mainstage and Education Program. Prior to that he worked as a freelance actor and director in film, TV and theatre and as a member of the award-winning theatre collective, Whistling in the Theatre. Most recently he directed the national tour of Yes Prime Minister which toured around Australia.

PRODUCTION DESIGNER
NICOLA ANDREWS
Nicola studied Lighting Design at the Victorian College of the Arts from 2008– 2010. Since graduating, projects include M+M, Menagerie (Daniel Schlusser Ensemble), Third Person, The Fury, Memmie le Blanc & No Place Like (Union House Theatre), Chants des Catacombes (Present Tense), and Undine (4Larks, co-design with Tom Willis). Lighting design roles whilst at VCA included O’Horo: The Dance of Death (Robert Draffin/2010), Goat Town & 3 More Sleepless Nights (VCA Theatre/2010), Ballast (VCA Dance/2010), and Innocence (VCA Theatre/2009). Nicola continues to be mentored by designers Nick Schlieper, Niklas Pajanti and Paul Jackson.

MOVEMENT DIRECTOR
FELIX CHING CHING HO
Felix is a Hong Kong born Melbourne based independent theatre maker and performer with a background in music from the University of Melbourne. Felix initiated TRANS COLLECTIVE in 2013. The [TRANS] # Series has created two hybrid multilingual performance for Melbourne University’s biennial student arts festival Mudfest and the Hong Kong People’s Fringe Festival in 2013. Felix’s other directing credits include: Viet Kieu: The No.1 Vietnamese Outcast Cabaret (Melbourne Fringe); The Horror Face by Glyn Roberts (MKA); The Importance of Being Vulgar, Rotate 270° (MU Chinese Theatre Group); Crimson Spring, Mulan: The Original Mandarin Musical (MU Chinese Music Group). Her performance credits include: Sovereign Wife (Sister Grimm/Melbourne Theatre Company NEON); 1938: An Opera (Union House Theatre/ Melbourne Fringe); Grave (Next Wave); Walking through Words (Light in Winter Festival); Take Off Your Skin (Melbourne Fringe). Current projects include Assistant Director of Malthouse Theatre’s The Good Person of Szechwan and curating a TRANS COLLECTIVE Script Reading Series at La Mama Theatre.

MUSICAL DIRECTOR
ERIC GARDINER
In 2013 Eric was co-Artistic Director of the University of Melbourne’s MUDFest, the largest student arts festival in Australia. While studying at the University he was Musical Director and co-writer of The Fury for Union House Theatre, and was President of the Melbourne University Shakespeare Company, appearing in Much Ado About Nothing, Macbeth, Hamlet, and Julius Caesar. At the Melbourne Fringe he has performed in Oscar Lopez’s Love. (Platform Youth Theatre), Blindness (Robert Smith and Justin Nott), and Fregmonto Stokes’ 1938: An Opera (Union House Theatre). His writing has been published by Penguin and Seizure, and been shortlisted for the Emerging Writers’ Festival Monash Prize for Short Fiction. His band The Call Up are currently completing Reptile, their second album. In 2014 he began working with MKA: Theatre of New Writing as the company’s Creative Associate, performing in Tobias Manderson-Galvin’s ‘dogmeat’ (Perth Institute of Contemporary Art), creating a full-length work premiering in Melbourne later this year, and assisting with various other projects for the company. His play King Tide received a development at Darebin Arts’ Speakeasy program earlier this year.

CO-FOUNDER/ARTISTIC DIRECTOR
VICTORIA STRASINSKI
Victoria is the Artistic Director and co-founder of MKA, Theatre of New Writing. She was Associate Director of Malthouse Theatre from 2008 to 2010. Since graduating, projects include M+M, The Desires of Women, and Suburbs. As well as directing, Victoria is an accomplished actor having performed in plays such as The Importance of Being Edna and Vanya, Sonia, Masha, and Spike. Victoria has been awarded the Melbourne Fringe Best Director award and has been shortlisted for the Emerging Writers’ Festival Monash Prize for Short Fiction. Victoria has been published by Penguin and Seizure.

PRODUCTION TEAM
Nicola Andrews – Lighting Design
Felix Ching Ching Ho – Movement Direction
Eric Gardiner – Musical Direction
Ariana Lim – Costumes
Eric Gardiner – Sound Design
Victoria Strasinski – Drama/Performance Director
Nicola Andrews – Assistant Costume Designer
Eugene Tan – Assistant Lighting Design
Moe Pajanti – Assistant Movement Design
Aspyn Donkins – Assistant Stage Manager
Marchina Campos – Props Coordinator
Nicola Andrews – Assistant Sound Design
Eric Gardiner – Assistant Musical Direction
Victoria Strasinski – Assistant Drama/Performance Direction
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Marchina Campos – Props Coordinator

**Lighting Designer**

**STEPHEN HENDY**

Steve is a third year production student, specialising in performance technology at the Victorian College of the Arts. Steve is focusing his studies on lighting and vision design. Steve’s credits include lighting operator for VCA’s End of Year Dance 2012 season, head electrician for VCA’s Pericles Punished, associate lighting designer for the University of Ballarat’s 42nd Street and lighting designer for VCA’s Eddie Goes to Poetry City directed by Richard Murphet.

Steve has completed internships with the technical team for White Night Melbourne 2014 and Mandylights, a Sydney based lighting design company. He is currently interning with Paul Jackson on MTC’s Ghosts and The Speechmaker.

**Hair and Makeup Designer**

**MAGGIE WEBB**

Margaret Elizabeth Webb doesn’t usually recognise such a stuffy name, and has done all sorts of things to avoid it, involving getting strangely interested in makeup, rolling around on theatre floors and finding nearly missing flights when last boarding calls are made for such a pompous name in airports. She’s taken instead to the name Maggie, which allows her to roll on floors, she’s also taken greatly to making up people’s faces, and has now done makeup for a short film (The Ferryman, 2010), a photo shoot (The Destruction of Innocence, 2010) and various stage productions, which include two of UHT’s production — Sweeney Todd (2010) and No Place Like (2011). Most recently, she has been working with Periscope Productions in Attempts on Her Life and Chatroom.

**Set Realisation**

**DREW HARDING**

Drew is a maker with over 19 years of experience in the Film, TV, Theatre and Display industries. Having worked in animatronics, puppet building, sculpture, model making, prop building, set construction and scenic art. Film credits include the multiple Academy award winning, Lord of the Rings, King Kong and Babe. Theatre credits include, Walking with Dinosaurs, How to Train your Dragon, The Producers and the Opening and Closing ceremonies for Commonwealth Games.

**Stage Manager**

**JO LEISHMAN**

This is Jo’s fourth production she has stage managed for Union House Theatre — the other productions are: White With Wire Wheels directed by Susie Dee; No Place Like and Sweeney Todd (directed by Tom Gutteridge with whom she has been working with since 2001). Jo has done a range of Stage Management for theatre, music, events and festivals including Melbourne Arts Festival, Faux Mo (MONA FOMA’s notorious after-hours club in Hobart). She has worked with Rawcus Theatre company leading a group in Melbourne’s first mixed-abilities flash mob, and on their production Singular. She has toured nationally and internationally with Back to Back Theatre as stage manager and artist’s support (SOFT; small metal objects; Food Court, Ganesh Versus the Third Reich; Super Discount). She has most recently been Access Consultant for HOME, created by Brienna Macnish for the Next Wave Festival.

**AV Designer**

**GRETA NASH**

Greta studies Film and TV at the VCA — and though filmmaking is probably her first and most potent love, she also enjoys putting on plays as one of the founders of Tight Pants Theatre and writing love letters to Eurovision. This is her second year creating film-based content for UHT, after filming the performance and creating the trailer for last year’s production of The Tempest. Greta has also made a bunch of behind-the-scenes videos for Gertrude Opera and L’Oreal Fashion Week, worked as a co-director on the web series Paradise, and is currently editing a film based on the life and times of Justin Bieber.

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Deputy Stage Manager
Beth Louise Cilia
In the year 2000 Beth began her journey with Melbourne University Student Theatre as an Assistant Manager with the Very Useless Theatre Company on the production of *The Max Factor*. Two years later she worked as a Stage Manager with Wonderland Productions’ *The Eulogy*. Since such time Beth has been working in the Education sphere and has assisted on many school productions. She is currently writing a play and is keen to get back behind the curtain and immerse herself in student theatre.

Assistant Stage Manager
Wilson Liew
Coming from a background of mostly writing, ‘don’t bring lulu’ marks Wilson’s first venture into the curious realm of Stage Management. It’s been a strange journey for him, not being part of the creative team, but also a rewarding one. When not being a complete creep silent observer at rehearsals, Wilson is chewing gum (he still doesn’t know how to blow them) and thinking about what to cook for dinner. Outside of the production, he’s rewatching *Lost* from Season 1 and amazing himself how different his opinions are on the characters from when he first saw the show. Alas, this aird character analysing won’t carry over into the responsibilities of an assistant stage manager.

Assistant Stage Manager
Mia Jingxin Li
Mia is an international student from China, studying a Master of Arts and Cultural Management. Before *don’t bring lulu*, she had some theatre experience as director in a student theatre group in China and a volunteer at the Wuzhen Theatre Festival. Last semester, she was the assistant director of *One Servant of Two Masters* for the Melbourne University Chinese Theatre Group (CTG). *don’t bring lulu* is the first time she has participated in an English theatre production. Mia always thinks that working in the theatre is like dreaming in an unreal world, where you can release all the extreme emotions, from the purest love to the darkest hate. Don’t bring Lulu, if you find love. Don’t love Lulu, if you don’t love her truly.

Lighting Operator
Jeanette Tong
Jeanette has previously pressed buttons for other shows, and is honoured to be doing some button-pressing for *don’t bring lulu*. Jeanette will endeavour to be the best button-presser this show could possibly have.

Sound Engineer
Chris Uber
Christopher Uber has been involved with countless productions over the years from the High School level to professional work. A Health Informatican with the University of Melbourne, Chris is the Artistic Director of Ubermensch Theatre, in addition to his work as LX, Sound and Vision design and operation and is currently the chair of the Student Theatre Council and the President of the Student Theatre Appreciation Group. In between hitting his sound cues Chris can be seen desperately trying to work out what B-cadherin is and which God he annoyed in a previous life. Chris hopes to become one of Australia’s first Clinical Informaticans (if he remembers ‘Dem Bones’) and help create some awesome theatre along the way. He is very excited to be part of such an awesome cast and crew.

Followspot Operator
Emily Green
Emily finally gave in to curiosity and decided to venture into the wonderland that is Union House Theatre. As an architecture student with a life-long interest in stage and film production, she is very excited to be involved with the theatre for the first time!
Union House Theatre is the hub for extracurricular student theatre at the University of Melbourne. We program plays, workshops and events giving students a taste of professional practice. We have been nurturing student playwrights, directors, performers and technicians since 1969!

Running time: 90 minutes, no interval

Special Thanks: Evie Bicos, Teresa Blake, Carolyn Bolton and all the Info staff, Sara Bosch-Brinques, Goldie Pergl, Dee Jarrett-Jenkins, Kerry Saxby at the MTC, Robbie "foxtrot" Yates and all our wonderful theatre casuals.

Artistic Director
Tom Gutteridge

Production Manager
Gus Macdonald

Head Technician
Clynton Jones

Stage Carpenter and Mechanist
Drew Harding

Theatre Admin & Development Officer
Erin Adams