

NIDA 2023

OCTOBER

PRODUCTION SEASON



**NIDA acknowledges the Traditional Owners and Custodians
of the sacred lands, from the mountains to the sea,
on which we learn and tell stories.**

**The lands of the Bidjigal, Gadigal, Dharawal and Dharug peoples.
We pay our respects to all Aboriginal and Torres Strait Islander
Elders past and present.**

**We also recognise the work and strength of Aboriginal
and Torres Strait Islander artists, workers and creatives within
the NIDA Community that spans this continent.**

Sovereignty was never ceded.

Always was, always will be Aboriginal land.

WELCOME



Welcome to NIDA's October Production Season for 2023. We are delighted you can join us to experience another excellent round of performance.

These live NIDA productions include Australian premieres of internationally acclaimed works that push boundaries and further strengthen our students' creative practice and learning.

The culmination of three years of intense training, these shows are a fantastic opportunity for you to see the future leaders of the arts and creative sectors in action before they commence their careers across stage, screen, interactive entertainment and beyond.

I would like to personally thank NIDA Fellow and International Director Ong Keng Sen, Hannah Goodwin from Belvoir, Anna Breckon and Nat Randall and the Sydney Conservatorium of Music for their partnership this season. It is incredibly valuable for the NIDA students to have the guidance and mentorship of such a talented group of arts and entertainment professionals.

As always, the passionate and unwavering staff at NIDA have worked tirelessly alongside the cohort to bring these productions to the stage. Thank you!

We wouldn't be able to present this season of performances without the generous support from the Australian Government, as well as our corporate partners, trusts, foundations, supporters and donors. On behalf our NIDA Board, the NIDA Foundation Trust Board, staff and students – your support is greatly appreciated - thank you.

I hope you enjoy your time at NIDA.

Liz Hughes – NIDA CEO

PRESENTED BY NIDA

BFA Design for Performance

BFA Costume

BFA Properties and Objects

BFA Scenic Construction and Technologies (SC&T)

BFA Technical Theatre and Stage Management (TTSM)

Final year BFA Acting students

Diploma of Live Production and Technical Services

Final year students from The Conservatorium of Music

Understudies

Diploma of Stage and Screen Performance

NIDA employs a wide range of industry professionals on both a part-time and casual basis who teach and mentor students across all the courses.

NIDA would like to acknowledge and thank all the mentors and members of staff who have shared their expertise with the 2023 students.

POWER, POLITICS AND POISON



Our second suite of productions for 2023 is here! These four productions, augmented by a new digital work in the foyer and NIDA Makes, the graduating exhibition of the three ‘makers’ cohorts, celebrate a new generation of Australian storytellers working across a wide range of disciplines. Helmed by top professional artists, here is where the theory of study becomes the practice of industry.

The productions unpick various kinds of autocracy.

Splendour, from playwright Abi Morgan, puts us in the palace of a dictator in a city seized by revolution. Four women wait for the dictator’s arrival for a photography session. Scenes replay from different perspectives. This brilliant play seemed a perfect fit for Nat Randall and

Anna Breckon, who work at the intersection of live performance, contemporary art and film, and who often make ingenious use of repetition. We’re very lucky to have them here, fresh from their London International Festival of Theatre triumph with *The Second Woman* starring Olivier and Golden Globe winner Ruth Wilson.

A Very Expensive Poison, the latest play from *Succession* executive producer and writer Lucy Prebble, unpacks the assassination by poison of Alexander Litvinenko by Putin’s secret service. This is both a love story and a comedy of errors, an almost breathlessly buoyant account of the blunders at the heart of horror. Belvoir Resident Director Hannah Goodwin directs the panorama with panache.

The Coronation of Poppea takes us to Nero’s Rome. The Emperor – our third dictatorial presence – wants a new Empress, and he and Poppea run riot to get what they want. This great music drama comes to us in a new version by the Australian composer Elena Kats-Chernin – an Australian premiere. I’ve loved directing this co-production with the Sydney Conservatorium of Music, featuring singers and musicians from the Conservatorium and students from NIDA in a wide range of design and production roles.

Sandaime Richard (Richard III), from the prolific Japanese playwright and director Hideki Noda, puts Shakespeare on trial for falsifying history. In some ways, the stage is a courtroom where Shakespeare’s power and authority is called into question. We’re thrilled that international great Ong Keng Sen is directing this Australian premiere, bringing his expertise in intercultural and intertextual theatre making. His glorious *The Trojan Woman* headlined the Edinburgh International Festival – the world’s most prestigious – just a few months ago, and we are honoured to have him with us.

Shadowplay also riffs on Shakespeare. In this digital work, metahuman avatars based on lost Shakespearean characters try to find connection with each other. The installation will play across the high glass walls to the left of the bar in the foyer. It’s created by students from Design, Acting, and Technical Theatre and Stage Management collaborating with NIDA staff and industry leaders MOD, a realtime and virtual production studio for film, TV, games and XR. The project is enabled through the generous support of Matchbox Pictures and Universal Studios Group (Australia) and will provide a blueprint for the ongoing integration of Virtual Production skills across NIDA.

It’s an inspiration to see these students step up to the many challenges of these works. While you’re in the foyer, I hope you’ll take in NIDA Makes and Shadowplay, and altogether reap much enjoyment from experiencing the skills, imagination and dedication of the next generation of Australian storytellers.

David Berthold – NIDA Artistic Director in Residence



SHADOWPLAY

Presented by Matchbox Pictures
and Universal Studios Group

In partnership with Matchbox Pictures.

Through the generous support of Matchbox Pictures and Universal Studios Group (Australia) NIDA students were given the opportunity to explore the world of virtual production and create a brand-new experience for NIDA audiences.

The NIDA foyer will be transformed into a virtual theatre space with *Shadowplay*, a project made with Unreal Engine and the tools of virtual production. Students from Design, Acting and Technical Theatre and Stage Management have learnt and collaborated with NIDA staff and industry leaders MOD (a real-time and virtual production studio for film, TV, games and XR) to create this unique work.

MOD was founded in 2010 by Michela Ledwidge and Mish Sparks and is an official Unreal Engine Approved Service Partner. "It's been great to collaborate with NIDA on introducing virtual production methods and tools such as Unreal

Engine, focusing first on Motion, and now on Production Design. I can't wait to see how the cohorts apply their new skills." said Michela Ledwidge, Co-founder, Mod.

Shadowplay unfolds across and between four large glass walls overlooking the NIDA foyer. These are the walls of four rooms. Metahuman Avatars, based on Shakespearean characters in iconic moments from Shakespeare's stories, are lost. They move through the solid walls that divide the rooms, trying to find connection with each other. They meet up in different configurations and create new angles on old narratives.

The partnership with Matchbox and Universal Studios Group (Australia) enables a very effective way to generate ongoing institutional learning in the future technology space for NIDA staff and students. This project will provide a blueprint for the ongoing integration of virtual production skills across NIDA.



match
box
PICTURES



THE **CORONATION** OF
POPPEA



A co-production of NIDA and the Sydney Conservatorium of Music

The Coronation of Poppea

Music by Claudio Monteverdi | Musical Realisation by Elena Kats–Chernin AO

Libretto by Giovanni Busenello

Italian Restoration by Alan Hicks

English Surtitles by David Berthold

Conducted by	Stephen Mould
Directed by	David Berthold
Venue	Parade
When	21 st , 26 th October 7.00pm 24 th , 28 th October 2.00pm
Run Times	3 hours including 20 minute interval

Australian Premiere

The Coronation of Poppea – one of the great music dramas – charts the erotic and brutal politics of Nero’s Rome. Emperor Nero and his new love Poppea ruthlessly sweep aside anyone who stands in the way of their union. In this bloodthirsty drama, love triumphs. But at what cost?

This is the Australian premiere of a new version of Monteverdi’s great work, by the Australian composer Elena Kats-Chernin. First seen in Berlin, this is a *Poppea* that constantly surprises with new instrumentation and insights.

This NIDA and Sydney Conservatorium of Music Co-production features singers and orchestra from the Conservatorium and design, costume, props and effects, technical theatre and stage management, and scenic construction technology work from NIDA students.

The Sydney Conservatorium of Music acknowledges the generous support of the Alan Hyland and John Luscombe Endowment

Content advice

This production explores adult themes including depictions of suicide, sexual depictions, mentions and depictions of sexual assault, violence, blood, loud noises, gun shots and smoke/haze effects.

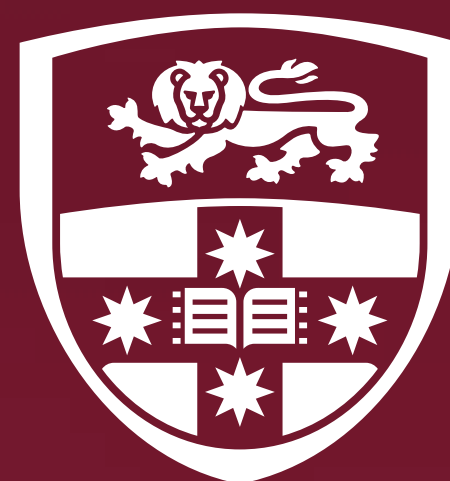
WELCOME



I'm absolutely delighted to introduce our third major operatic production with our great friends at NIDA. Flinging the ancient story of *The Coronation of Poppea* into the modern world with Elena Kats-Chernin and David Berthold's bold interpretations, this vibrant tale of wild ambition and ruthless love is ever more relevant.

The partnership between Sydney Conservatorium of Music and NIDA is truly transformative. It's not just about education; it's about fostering creativity, collaboration, relationships and a deep passion for the arts that will serve our students well in their future careers. Thank you, NIDA, for once again letting us join with you on this great adventure.

**- Professor Anna Reid,
Dean, Sydney Conservatorium of Music.**



THE UNIVERSITY OF
SYDNEY



Elena Kats-Chernin AO is one of Australia's leading composers and has reached millions of listeners worldwide through her prolific catalogue of works for theatre, opera, ballet, orchestra, and chamber ensemble. For the inauguration of Barrie Kosky's directorship of the Komische Oper Berlin, she arranged all three of Monteverdi's surviving operas. Her opera, *Whiteley* (based on the life of the Australian artist Brett Whiteley) premiered for Opera Australia in 2019.



Stephen Mould is Associate Professor in Conducting, Opera Studies at the Sydney Conservatorium, and Artistic Director of the Conservatorium Opera. He has conducted for most state orchestras and opera companies in Australia. His books are published by Routledge (2021) and Cambridge University Press (2021). He is the recipient of an Australia Research Council DECRA award, researching the operatic culture in Australia over the next three years.



David Berthold is the Artistic Director in Residence at NIDA. He was Artistic Director of Brisbane Festival (2015-19), Artistic Director of La Boite Theatre Company (2008-14), Artistic Director of Griffin Theatre Company (2003-2006) and has directed productions for most of Australia's major theatres companies, as well as in London and Berlin.

DIRECTOR'S NOTE

David Berthold

All you need is love, Lennon and McCartney told us. And they are not alone in making the claim.

In some ways, *Poppea* is about the triumph of love. In the prologue, the God of Love wagers that within 24 hours they can show that Love is Everything – more important than Virtue, and more important than Fortune. We soon learn that Poppea and Nero are in love – they ADORE each other – and we watch as they find ways for their love to win out.

Monteverdi and his brilliant librettist Busenello explored all the ironies and complexities that swim within that simple frame. They did so with enormous freedom, since *Poppea* was written just 45 years after the invention of opera. The conventions that came to encase the form were not yet set. In fact, the word "opera", in the sense now familiar to us, was barely in use at the time of *Poppea*.

Poppea is the first opera about real human beings – this was perhaps the greatest freedom. Until *Poppea*, characters in opera were from mythology, largely because the inventors of opera believed (incorrectly) that in singing the full dramatic text they were reviving the practices of the ancient Greek drama. Monteverdi and Busnello fully embraced their new idea. It allowed for a flexibility of style that could exploit the rhythms of human speech and give us nuance of character and a full range of human emotions. What they achieved still feels very modern.

Elena Kats-Chernin has underlined this modernity in the most wonderful way. While she has retained Monteverdi's vocal line (with the barest of exceptions) she has reinvented the sound world in ways that make this music drama feel fresher than ever. Deep thanks, Elena.

But most thanks to the students from both schools. They have attacked the exceptionally high demands of this work with enormous skill, imagination, and dedication. It's been a great joy. We have spun the world of the production from what is the pivot point of the story: the death of Seneca, the character most associated with Virtue. That famous bath setting became our inspiration. We have also taken cues from the period's interest in gender ambiguities.

Love is all you need? Well, perhaps the most modern thing about this work is its cynicism. *Poppea* evades easy answers and offers no moral centre. Instead, it lays bare the complexities and contradictions of human desire.

Finally, perhaps *Poppea* is not so much about the triumph of love, as the triumph of self.

CONDUCTOR'S NOTE

Stephen Mould

L'incoronazione di Poppea was premiered in Venice in 1643, the work of composer Claudio Monteverdi and his librettist Giovanni Busenello. It is likely that other composers contributed some of the music, and the surviving scores present to modern performers a bewildering series of performance options, rather than a single, accepted version. Despite being currently one of the most popular operas from this period, remarkably little is known about the circumstances of *Poppea's* creation and early performances. Extant scores contain little more than a vocal line, a bass line and the librettist's text. Most modern performances of *Poppea* are created around the notion of authenticity, of historically-informed reconstruction, but with so much uncertainty surrounding the works' form, and even its authorship, it is not surprising that modern realisations, even those that aim towards some idea of 'authenticity' produce widely diverging results.

While the HIP side of the music industry continues to view *Poppea* as an object for historical reconstruction, other approaches have begun to emerge. Taking the exoticism and cultural amalgam of 17th century Venice as a point of departure, Elena Kats-Chernin has reimaged the sound world of *Poppea*, still working within a baroque orchestra and continuo model, but removing violins from the string contingent, and repopulating the orchestra to include saxophones, extensive percussion and even a cimbasso. The continuo section includes electronic keyboard instruments, guitars, mandolins, banjos and a ukulele, as well as a portable harmonium.

Onstage, the singers are free to vocalise as they prefer, just as Monteverdi's mix of singers and singer/actors did. We have found that removing the premise of singing in a perceived baroque style allows Monteverdi's vocal lines to emerge clearly as prototypes of Puccini's vocal writing. Such significant musical interventions open the stage to a world of new possibilities, which have been imaginatively explored by NIDA Artistic Director in Residence, David Berthold and his extraordinary team.

COMPOSER'S NOTE

Elena Kats-Chernin

In 2009 I received a surprise phone call from Barrie Kosky. My first encounter with Barrie was in January 1994, at Frankfurt Central Station while I was changing platforms in order to fly to Sydney. We had 5 minutes to chat amidst the crowds and luggage handling, and I managed to give him a cassette of my music and my mother's phone number. When I arrived in Sydney there was already a message waiting: that Barrie, in his capacity as a director of the Adelaide Arts Festival, wanted to commission me to write a new piece, and after the premiere we kept in touch.

During that 2009 phone call Barrie said that he was about to enter his role as an Intendant of the Komische Oper Berlin and asked if I would join him on a quest to perform the three Monteverdi Operas in a new, refreshed adaptation: to be presented as a Monteverdi Trilogy for live broadcast. It was thrilling to have the prospect of working with Barrie and with Monteverdi's music more deeply. The order of the Operas was *Orpheus*, *Odysseus* and *Poppea*, and the fact they were all translated into German made it seem unlikely that there would be repeat productions. However, in 2017 Barrie and I and our Music Director, Australian conductor Matthew Toogood, revisited *Die Krönung der Poppea* at the Komische, and I thought that was it.

NOT TO BE. It was a delightful surprise when Stephen Mould contacted me to express interest from the Sydney Conservatorium of Music in performing *Poppea*, and I was even more delighted when they commissioned Alan Hicks to restore the original Italian text. It is great to see this work, which I continue to refine and revise, produced by not one but two leading educational institutions - the Sydney Conservatorium of Music, under the musical direction of Stephen Mould, and the National Institute of Dramatic Art, under the stage direction of David Berthold. They are all to be congratulated for taking one of the first operatic masterpieces and creatively bringing the past into the present.

SCM GRADUATING STUDENTS



Annastasia
Gall



Michael
Kaufmann



Angus
Ledgerwood



Sophie
Mohler



Aidan
O'Donnell



Daniel
Ott



Eden
Shifroni



Jianbo
Sun



Alex
Tsang



Younji
Yi

THE COMPANY

CAST (in order of appearance)

La Virtù Leyang Hong
La Fortuna Georgia Cooper
Amore Megan Kim
Ottone Ellena Hicks
Poppea Eden Shifroni
Nerone Daniel Ott
Arnalta Michael Kaufmann
Ottavia Sophie Mohler
Nutrice Angus Ledgerwood
Valletto Younji Yi
Seneca Aidan O'Donnell
Drusilla Anastasia Gall
Liberto Jianbo Sun
Seneca's Friend Mathew Hilberts
Seneca's Friend Michael Kaufmann
Seneca's Friend Daniel Kramer
Damigella Galatea Kneath

ORCHESTRA

Oboe Alex Tsang
Oboe Gareth Chavand
Alto Saxophone Ryan Piccione
**Tenor / Baritone
Saxophone** Skye Fyfe
Trumpet Jude Macarthur
Trumpet Tilly Dearden
Cimbasso James Reeson
Percussion Ruhani Dhillon
Percussion Bryn Wood
Viola Sarah Zhu
Viola Julian Kwok
Viola Zifu Zhang
Cello Cadence Ing
Cello Emilie Choi
Double Bass Alexandra Thompson
CONTINUO
Keyboard 1 Alan Hicks
Keyboard 2 Hans Sangtoki
Guitar Roberto Faber Steyer
Guitar Joseph Littlefield
Cello William Thorpe

THE COMPANY

Conductor Stephen Mould***
Director David Berthold**
Movement Director Sally Dashwood*
Set/Props Designer Rebecca Howarth
Costume Designer Cosette Mangas
Lighting/Video Designer Izzy Morrissey
Fight Choreographer Troy Honeysett
Armourer Gideon Marshall
Intimacy Consultant Chloe Dallimore*
and Caroline Casper*
Producer Scott Ryan***
Assistant Conductor Omid Moheb-Zadeh***
Principal Repetiteur/Italian Coach Alan Hicks***
Repetiteur Ingrid Sakurovs***
Artistic Operations Manager Tom Westley***
Stage Production Coordinator Thomas Wade***
Orchestra Manager Ben Collinge***
Technical Manager Madeleine Picard
Production Stage Manager India Lively
Deputy Stage Manager Yasmin Breeze
Assistant Stage Managers Guinevere Fisher
Matthew Phillips
Construction Manager Tommaso Patelli
Costume Supervisors Nina Price
Properties Supervisor Ari Gilbert
Associate Head Electrician Dana Spence**
Nik Lyons**
Cameron (Doris) Bartie**
Lighting Programmer Ryan McDonald*
Assistant Lighting Programmer Holly Nesbitt
Automation Nathan Lockyer
Costume Coordinator Tamsyn Balogh Caristo*
Costume Makers Jaspa Frankish
Kit Moore
Danielle Schache
Giulia Zandaro

THE COMPANY

Set/Props Asst. Designer	Isaac Valentine
Costume Asst. Designer	Mia MacCormick
Set Assistants	Eadie Doosey Shaw Michael Fisher Zoe Howard
Costume Assistants	Rapheala Kuhn Jessica Marshall
Properties Assistants	Oliver Gregg
Lighting Operator	Carol Gonzales
Floor Electrician	Poppy Townsend
Dome Operators	Thomas Hamilton Jasmine Power
Technical Secondment	Alicia Badger
Technical Assistants	Archer Dametto Chaii Ki Chapman Harry Smyth Niamh Nolland Taylah Crouch Thomas Shepherd
Sustainability Coordinator	Madeleine Picard
Surtitles Operator	Thomas Bruce***

Special thanks to 65 Productions, Chris Milburn, Pip Morey, Brian Scott, Maria Zouros and Sam Scott

REHEARSAL





A VERY EXPENSIVE
POISON



A Very Expensive Poison

by Lucy Prebble based on a book by Luke Harding

Directed by	Hannah Goodwin *
Venue	Playhouse
When	23 rd –28 th , 30 th October, 1 st November 7.15pm 27 th , 31 st October 1.00pm
Run Times	2 hours 40 minutes including 20 minute interval

'The second you start telling a story, you start telling a lie.'

Part biography, part spy drama, part absurdist nightmare, *A Very Expensive Poison* looks at the true story of the assassination by poison of Alexander Litvinenko by the Russian secret service in London in 2006.

At this time of unnerving global crises and with the rumblings of a new Cold War, *A Very Expensive Poison* sends us careening through the shadowy world of international espionage from Moscow to Mayfair. In the strange convergence of global politics and radioactive villainy, a man pays with his life.

The play by Lucy Prebble (co-Executive Producer and writer of *Succession*, *Enron* and *The Effect*) premiered at London's The Old Vic in 2019 and is an astute mix of real events, vaudeville and thriller. In this production by Belvoir Resident Director Hannah Goodwin, we are served layer on layer of Putinesque post-truth theatricality.

Hannah Goodwin is Resident Director of Belvoir. She was awarded the Andrew Cameron Fellowship in 2020 and was part of the Artists at Work creative development initiative at Belvoir during the COVID shutdown. She was co-director of both Alana Valentine's *Wayside Bride* and Caryl Churchill's *Light Shining in Buckinghamshire*, playing in rep at Belvoir in 2022. She directed *Never Closer* downstairs at Belvoir in 2022. In 2023, she directed *Blessed Union* for Belvoir as part of Sydney World Pride. In 2024, she will direct *The Almighty Sometimes* for Melbourne Theatre Company and *The Curious Incident of the Dog in the Night-Time* for Belvoir.

A Very Expensive Poison was first performed at the Old Vic, London on 20 August 2019, presented by The Old Vic Theatre Company and directed by John Crowley.

By arrangement with Knight Hall Agency Ltd.

Content Advice:

Bigotry, depictions/mentions of violence, discussions of paedophilia and death/dying, coarse language, smoking, explosions or loud noises (gunshot), smoke/haze effects.

DIRECTOR'S NOTE

Hannah Goodwin



This story is a true story.

Truth is a contested site these days. A new front line, where contemporary heroes and villains are made in the tension between truth and lies. Here, they fight for control over the story itself.

For years I've been fascinated by Vladislav Surkov, former Deputy Head and chief ideologist or 'political technologist' to Vladimir Putin's mafia state. Together they created a kind of authoritarianism that jumps inside and inhabits all ideologies and movements, rendering them absurd. Their approach boasts many of the tactics, theatrics and traits that we now associate with post-truth.

Like his own slippery ideology, Surkov has worn many hats. He is not simply a career politician or propagandist, Surkov fancies himself an artist. He studied theatre directing at a drama school probably not dissimilar to this one (he was kicked out for fighting). He is also a published author and poet.

'It was the first non-linear war', writes Surkov (under his pseudonym, Dubovitsky) in a sci-fi short story titled, *Without Sky*. It is set in a dystopian fifth world war that wages silently in clear skies. It describes a civilian population, injured, who are unable to see or think in three dimensions. He writes, "Something boiled out of my brain and evaporated: the third dimension, height." *Without Sky* was published days before Russia's annexation of Crimea, which Surkov helped orchestrate.

Surkov knows, understands and uses the tools of our trade not to make meaning but to remove meaning from people's lives. He makes his 'audience' search and search for sense, all while feeding them competing, contradicting narratives and tones until they become so exhausted that they opt-out entirely.

Marina and Sasha Litvinenko were way ahead of that game, they pointed to it long before any of us were willing to look. Marina fought long and hard and at great personal cost to make sure the world knew the truth about her husband and what happened to him. This play is an extension of that fight for truth, a demonstration and satirisation of the theatrics of the Putin regime, and a hopeful antidote to some of their poison.

THE COMPANY

CAST	(in order of appearance)	Magic Consultant	Adam Mada*
Marina Litvinenko	Kaitlyn Elliott	Intimacy Consultant	Shondelle Pratt*
Emmerson, Nurse Michena, Segei, FSB Office 3, Mario Scaramella, Tim	Jack Patten	Voice Coach	Laura Farrell*
Receptionist, Radiologist, Nurse David, Kamishnakov, FSB Officer 2, Kovtun	Owen Hasluck	Production Stage Manager	Maddison Craven
Dr Bhatt, Youth 2, Natalia, Anatoly, Cabin Crew, Australian Cleaner, Waitress, Dancing Girl	Ena Zamirič	Deputy Stage Manager	Claire Edmonds-Wilson
Nurse Rezan, Dr Virchis, Lluba, Galina, Detective Sergeant Hoar, Professor Dombey, Theresa May, Photographer	Teodora Matović	Assistant Stage Manager	Emma Clulow
Jon, Dr Gent, Putin, Youth 1	Toby Carey	Construction Manager	Nicholas Day**
Dr Gunner, Youth 3, FSB Officer 1, Lugovoi	Ariyan Sharma	Properties Supervisor	Zali Kassi
Dr Dundhniwala, Walter, Boris Berezovsky, Martin, Dave West	JK Kazzi	Costume Supervisor	Lily Mateljan*
Man with Stick, Technician, Detective Inspector Hyatt	Chris Turner	Head Electrician	Thomas Shepherd
Sasha Litvinenko	Harold Phipps	Costume Maker(s)	Raphaela Kuhn Siann Lau Katrina Mark Jessica Marshall Imahn Pholi Sophy Simpson
Understudies	Jago Field Angelina Kondakoff Yohan Philip	Set/Props Assistant Designer	Daisy Hughes
Director	Hannah Goodwin*	Costume Assistant Designer	Ella Wilkinson
Set/Props/ Costume Designer	Taylah Miller	Costume Assistant	Imahn Pholi Sophy Simson
Lighting Designer	Bernadett Lorincz	Properties Maker	Ari Gilbert
Sound Designer/ Composer	Amy Norton	Properties Properties Assistant	Liam Bate
Movement Choreographer	Gavin Robins**	Floor Electrician/ Dome Operator	Niamh Nolland
Dance Choreographer	Elle Evangelista*	Technical Assistant(s)	Archer Dametto Chaii Ki Chapman Harry Smyth Jasmine Power Poppy Townsend Taylah Crouch Thomas Shepherd
Fight Choreographer	Troy Honeysett*	Sustainability Coordinator	Imogen Ross **

'Bearezovsky' Lyrics by Lucy Prebble,
Music by Amy Norton and JK Kazzi

REHEARSAL







SPLENDOUR

SPLENDOUR

by Abi Morgan

Directed by	Anna Breckon* and Nat Randall*
Venue	Studio
When	27 th –28 th October, 30 th October–2 nd November 7.45pm 28 th October, 1 st November 1.00pm
Run Times	75 minutes no interval

“I select the best shot.”

An opulent drawing room in the Presidential Palace. Outside: civil war. A Western photojournalist awaits the return of the dictator. She is here to take his portrait. The dictator’s wife, her best friend and an interpreter wait with her. Prada shoes, vodka glasses and light fingers tap out the time. He is late, very late.

All four women harbour secrets and suspicions. All four are in danger. This is the day.

This riveting play by Abi Morgan (*Iron Lady*, *The Split*) is given a fresh take by Nat Randall and Anna Breckon (*The Second Woman*, *Set Piece*), who have been carving out an international career at the intersection of live performance, contemporary art and film.

Nat Randall and Anna Breckon’s practice is at the intersection of live performance, contemporary art and film. Their film and theatre piece *The Second Woman* has been presented both nationally and internationally, including presentations at Harbourfront (Toronto), Weiwuying (Taiwan), BAM (NYC) and at the Young Vic for the 2023 London International Festival of Theatre. Their video work *Rear View* was commissioned for the Australian Centre for Contemporary Art. *Set Piece* played at the 2022 Rising festival in Melbourne and at Carriageworks in Sydney. Their work has been featured in *The New Yorker*, *Vogue (US)* and *The New York Times*.

Copyright by Abi Morgan, copyright agent: Catherine King of 42M&P Ltd. Palladium House, 1-4 Argyll Street, London, W1F 7TA

Content Advice:

Adult themes, flashing lights and loud noises.

DIRECTORS NOTE



Anna Breckon and Nat Randall

Abi Morgan's *Splendour* is set in a "palatial drawing room in the home of a dictator," the country is non-specific, the era is post 2000. The play explores a range of ways in which women have historically attempted to access power and agency, to fulfil desire and ambition in a patriarchal system. Morgan's text is largely unsympathetic to these women's pursuits and focuses less on the struggle to carve out a space of agency within compromised circumstances than the compromise itself.

Splendour depicts women as mercenary, as vicious and as motivated by power as men. While in many ways this play speaks specifically to the gender politics of the moment in which it was written, it resonates for us today in its exploration of denial, the psychological mechanisms deployed to protect subjects from the knowledge they have of themselves and their situation. *Splendour* dramatises the concept of fetishist disavowal "I know, but I don't want to know that I know, so I don't know". We are interested in the ways in which denial and disavowal structures contemporary political engagement, in the widespread phenomenon of continuing to invest in and glorify consumerist fantasies despite rapid and irreparable climate change and the increasing political power of multinational corporations. This play does not answer any questions but allows us to contemplate what it means to know the facts but continue to live and act as if we do not.

Splendour's text is fragmented, excessive, and relentless. Its style and form allowed us to push towards a maximalist approach by mirroring the logic of the words with video

content. Our aim has been to create a world of sound, text and image that replicates, in some sense, the capitalist mediascape's capacity to induce desire and fear, pleasure and anxiety. We hope that the images and sounds that make up the world of the play can hold the tension, the contradiction, between the desire for the object and the social and political devastation brought into being through this production of desire.

Thank you to the cast and creative team at NIDA who have committed themselves to this process with the same intensity and complexity as the play itself.

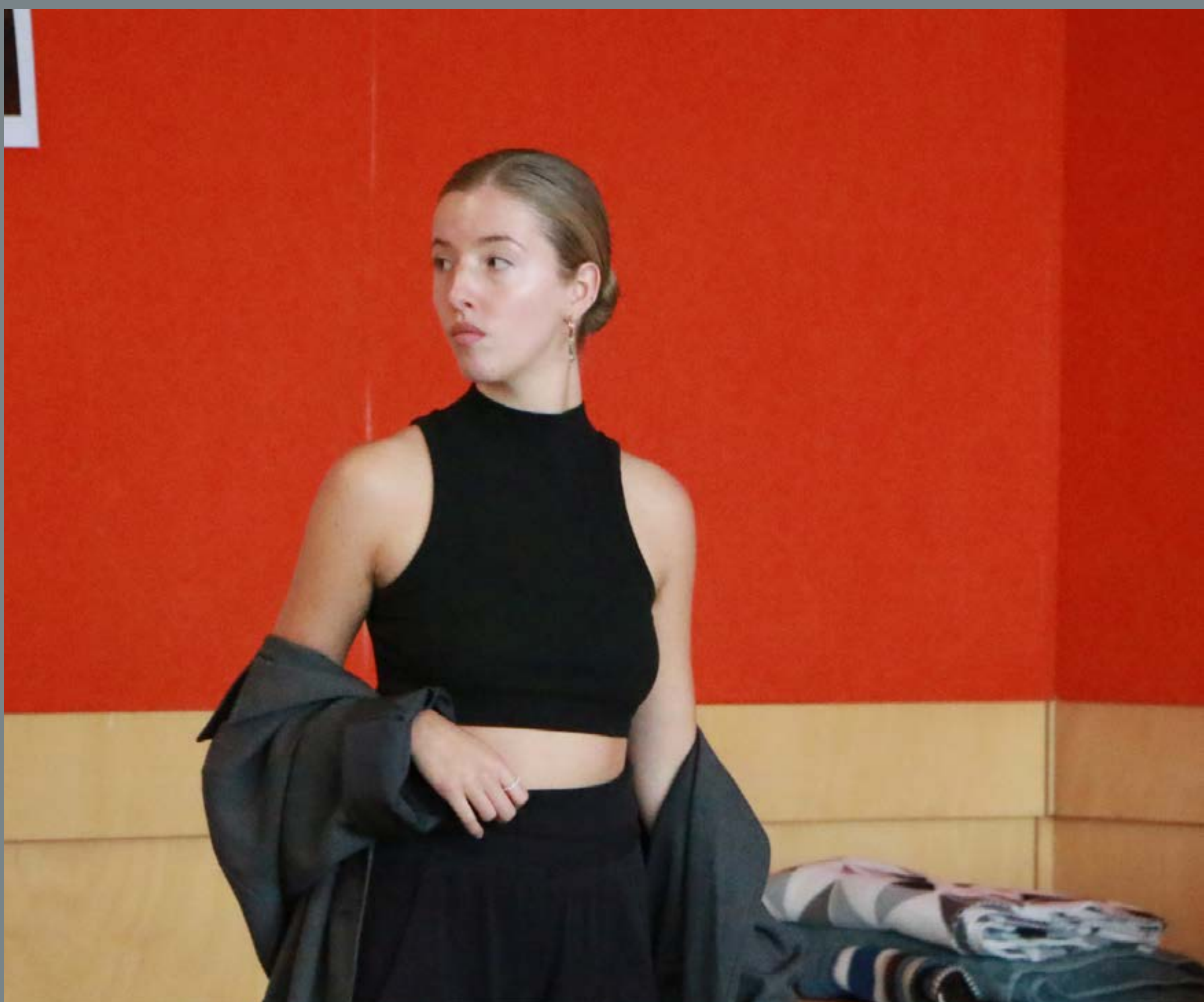
THE COMPANY

CAST (in order of appearance)	Costume Maker	Maverick Durkin Sam Hernandez
Genevieve Yasna Delo	Set/Props Design Assistant/Camera Operator	Bronte Hunt
Gilma Evie Korver	Costume Design Assistant	Adelie Gahan-Hannibal
Micheleine Lillianne Lord	Costume Assistant	Katrina Mark
Kathryn Tessa Olsson	Properties Assistant	Lauren Ward
Understudies Tiahna McBride Al Taylor	Camera Operator	Chaii Ki Chapman Taylah Crouch Harry Smyth
Directors Anna Breckon* Nat Randall*	Technical Assistants	Archer Dametto Jasmine Power Niamh Nolland Thomas Hamilton
Set/Props/ Costume Designer Madaleine Cooper	Sustainability Coordinator	Imogen Ross**
Lighting Designer Julianna Stankiewicz	Pre-recorded Video Producer	Madaleine Cooper
Sound Designer Sherydan Simson	Cinematographer	Ross Turley*
Video Designer Lucy Parakhina*	Fashion Model	Janita Barber
Voice Coach Eleanor Stankiewicz*	Fashion Model	Jasmine Phipps
Production Stage Manager/ Video Systems Designer Cameron Russell	Costume	Madaleine Cooper
Deputy Stage Manager Topaz Marlay-Cole	Hair and Make-up	Abbey Hardwick Freya Wilkinson
Assistant Stage Managers Thomas Howieson Amelie McCarthy		
Head Electrician Naomi O'Connor		
Construction Manager Eryn Douglas		
Costume Supervisor Delan Woods		
Properties Supervisor Jess McIntosh		
Video System Supervisor Ross Turley*		

Special thanks to Sun Studios and Technical Direction Company (TDC)

REHEARSAL





SANDAIME RICHARD



SANDAIME RICHARD

by Hideki Noda

Translated by Robert Tierney

Adapted and edited by Ong Keng Sen

Directed by	Ong Keng Sen*
Venue	Reg Grundy
When	26 th –27 th , 28 th , 30 th October - 1 st November 7.30pm 28 th , 30 th , October 1.00pm
Run Times	90 minutes no interval

Australian Premiere

“Our ears are filled with lies.”

In this witty satire of power from one of Japan’s most prolific writer-directors, Shakespeare is put on trial for falsifying history and defaming Richard Sandaime (Richard III), the Grand Master of Ikebana.

The playwright will pit his wits against his prosecutor, Maachan. But who is Maachan? And who will win?

With a queer and intercultural layering, this production by Ong Keng Sen, one of the world’s great directors, will fuse play, parable and performance with subversive glee.

Ong Keng Sen is a visiting NIDA Fellow. He has been the Artistic Director of Singapore’s T:>Works (formerly known as TheatreWorks) since 1988. He was the founding director of the Singapore International Festival of Arts (SIFA) from 2013 to 2017. He founded the international Curator's Academy, hosted by the Maxim Gorki Theater in Berlin. His productions have been seen in major theatres around the world, including in Paris, Berlin, Vienna, Linz, Rotterdam, Oslo, Stockholm, Zurich, Rome, Cairo, Rio de Janeiro, New York, and at the Melbourne, Adelaide, Perth and Brisbane Festivals. Most recently, his production of *The Trojan Women* played at the 2023 Edinburgh International festival, following presentations at BAM in New York City, the National Theatre of Korea in Seoul, Singapore International Arts Festival, London, Amsterdam and Vienna.



This production is supported by the Keir Foundation.

Performance licenses of the play were arranged through Noda Map, Tokyo

Sandaime Richard written by Hideki Noda, Inspired by Yushi Odashima's translation of Shakespeare's *Richard III*

Content Advice:

Historical slurs

DIRECTOR'S NOTE

Ong Keng Sen

"Setting Richard III in a queer landscape"



The First Adaptation

Hideki Noda rewrote Shakespeare's Richard III, transplanting the War of Roses into an ikebana (the Japanese art of arranging flowers) clan feud. The White Rose School of flower arrangement versus the Red Rose School of flower arrangement. The internal cloak and dagger politics, machinations within the White Rose School replaced the York (White Rose) and Lancaster (Red Rose) struggles. *Sandaime Richard* (Third Generation Richard) is a ridiculous nonsensical ride, ripping right through Shakespeare's dramatic study of evil. Central to Noda's reinvention was the old chestnut of cultural contestation between East and West. Noda challenged Shakespeare's supremacy by hinting at his ethics of recasting history, as well as the racism, sexism, and ableism inherent in the Elizabethan plays.

The Second Adaptation

In my collaboration with the NIDA students, our *Sandaime Richard* is non-binary (they/them pronouns). We also flip genders around with a male Anne Neville, a female King Edward IV (or Iemoto in the ikebana world). In our theatre, we destabilise white privilege in relation to the other, and the hegemony of patriarchal heteronormative

society. Queer politics employ transgression as a strategy to expose norms as constructed and not nature or inevitabilities, hence redefining and reconfiguring socialized life. In the 1997 book, *Critically Queer*, Judith Butler suggests that "queer" as a term should never be fully owned, but always and only redeployed, twisted, queered from a prior usage and in the direction of urgent and expanding political purposes.

In this double adaptation, we still see the shadows of Shakespeare's act of conflating disability and evil. However, we suggest other truths in our performance. Finally alone at the twilight of our anthropocene era, we call out the madness of our ambitious world, as only one of shattered delusions.

Thank you to all the talents who have made this possible, all the support who gave us an opportunity to be here together.

THE COMPANY

CAST (in order of appearance)	
Truth/Chiropractor	Jackson Hurwood
Richard III/	Juliette Coleman
Richard, sibling	
of Shakespeare/	
Sandaime Richard	
Maachan/Shylock	Lập Nguyễn
Judge/ Shakespeare's	Holly Matthews
Pop/Iemoto/	
Keepsake	
Shakespeare/	Hadrian Le Goff
Ikenobo George	
Shrew/Anne/	Gabriel Sheehan
Chabōzu	
Shakespeare's Mom/	Madeline Li
Iemoto's Wife	
Kurogos	Lucy Xingwang Dunning Max Morgan
Understudy	Max Dijkstra Caitlin Green Aileen Lee
	Director Ong Keng Sen*
	Set/Props Designer James Stibilj
	Costume Designer Paris Burrows
	Lighting Designer Chris Milburn
	Sound Designer/Composer Keelan Ellis
	Songs Rap Lyricist /Composer Jackson Hurwood Raps Composer/Cellist Helen Mountfort*
	Voice Coach Jack Starkey-Gill*
	Production Stage Mnger Joel Montgomery
	Deputy Stage Mnger Jemima Owen
	Assistant Stage Mnger Thắng Tùng
	Assistant Stage Mnger/ Microphone Technician Finlay Hogan
	Construction Mnger Maxime Armand
	Properties Supervisor Gaia Stein
	Costume Supervisor Michiru Encinas
	Sound System Supervisor Arwen Davidson
	Head Electrician Adetokunbo (TK) Abioye
	Costume Makers Natalie De Palo Maverick Durkin Michiru Encinas Nina Price Delan Woods
	Properties Maker Ari Gilbert
	Set/Props Assistant Amelie Brown
	Designer
	Costume Assistant Alice Vance
	Designer
	Costume Assistant Siann Lau
	Properties Assistant Rachael Palazzi
	Dome Operators(s) Archer Dametto Isabella Treleaven
	Technical Assistants Chaii Ki Chapman Taylah Crouch Thomas Hamilton Niamh Nolland Jasmine Power Harry Smyth Poppy Townsend
	Dresser Katrina Mark
	Sustainability Chris Milburn
	Coordinator

Special thanks to Freya Meany (Viola recording)

REHEARSAL





2023

MMNIDA MMAKES

SETS / COSTUME / PROPS

GRADUATING EXHIBITION

CONNOR PALMER / MAXIME ARMAND / ZALI KASSI
NATALIE DE PALO / JESS MCINTOSH / NINA PRICE
ERYN DOUGLAS / ARI GILBERT / DELAN WOODS
GAIA STEIN / MAVERICK DURKIN / TOMMASO PATELLI
MICHIRU ENCINAS / TANNE PATTERSON

Sets, Costume and Props Graduating Exhibition NIDA Makes serves as a culmination of their educational journey, offering a glimpse into their personal interests and applied experiences. The outcomes showcased in this graduation exhibition not only attest to their growth as professionals but also provide a solid foundation for their entry into the entertainment and arts industries. As they embark on their respective careers, we extend our best wishes and express gratitude for the pleasure of witnessing this unique group's development—both professionally and as compassionate individuals ready to confront any challenges that lie ahead.

MAKER MANAGERS Tanne Patterson
Connor Palmer

EXHIBITION MAKERS Emily Lilley
Connor Newman
Natalie De Palo

ASSISTANT MAKERS Lauren Ward
Oliver Gregg
Liam Bate

GRAPHIC DESIGNER Zali Kassi

VIDEO DESIGNERS Natalie De Palo
Michiru Encinas

TUTORS Marcelo Zavala-Baeza
Corrine Heskett
Nicholas Day
Benjamin Parkins
Jessie Spencer
Isabella Cannavo
Nik Lyons

EXHIBITION CONSULTANT Alexander Fry

IN COLLABORATION WITH Maxime Armand
Tomasso Patelli
Eryn Douglas
Delan Woods
Nina Price
Maverick Durkin
Ari Gilbert
Gaia Stein

GRADUATING STUDENTS

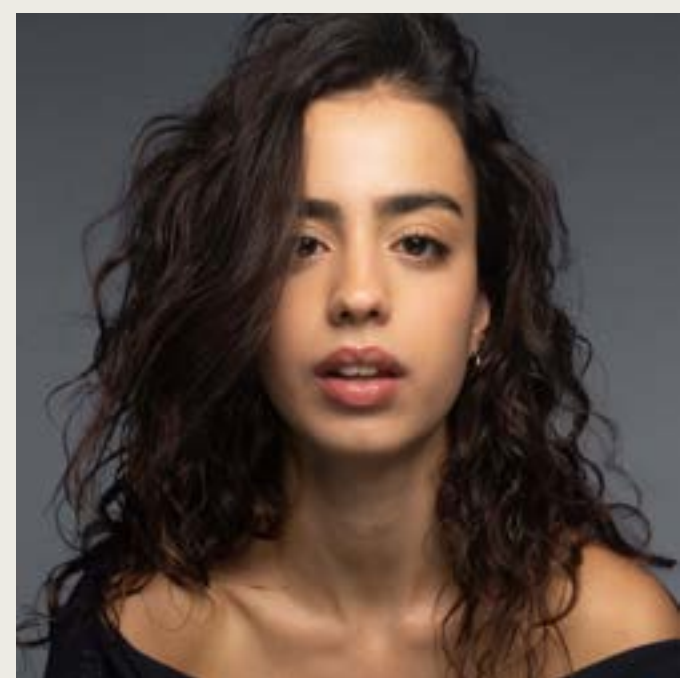
Bachelor of Fine Arts — Acting



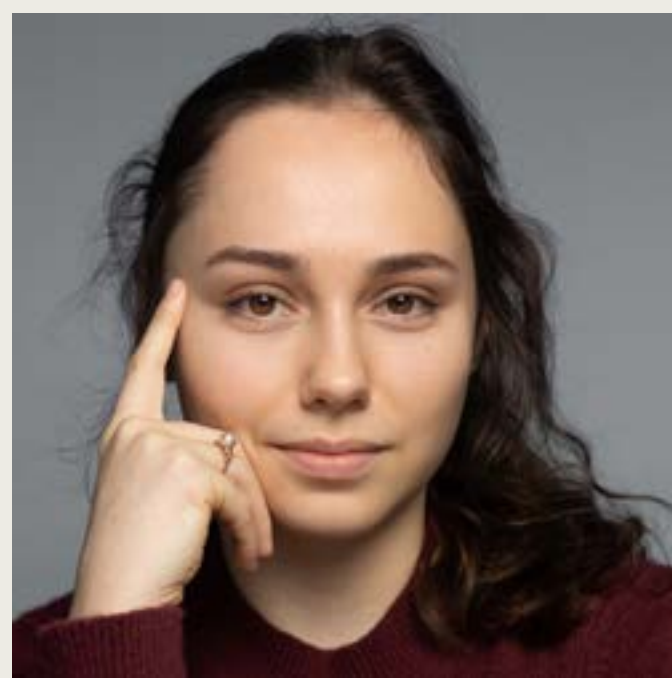
Toby
Carey



Juliette
Coleman



Yasna
Delo



Kaitlyn
Elliott



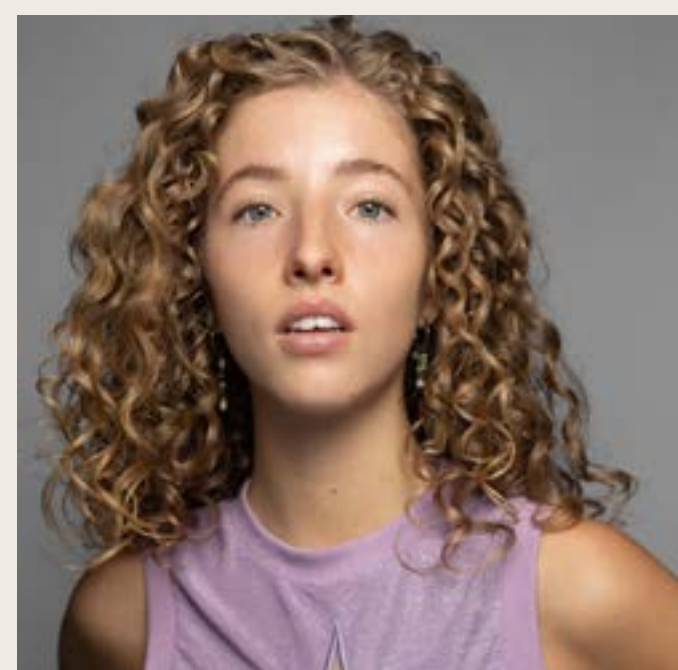
Owen
Hasluck



Jackson
Hurwood



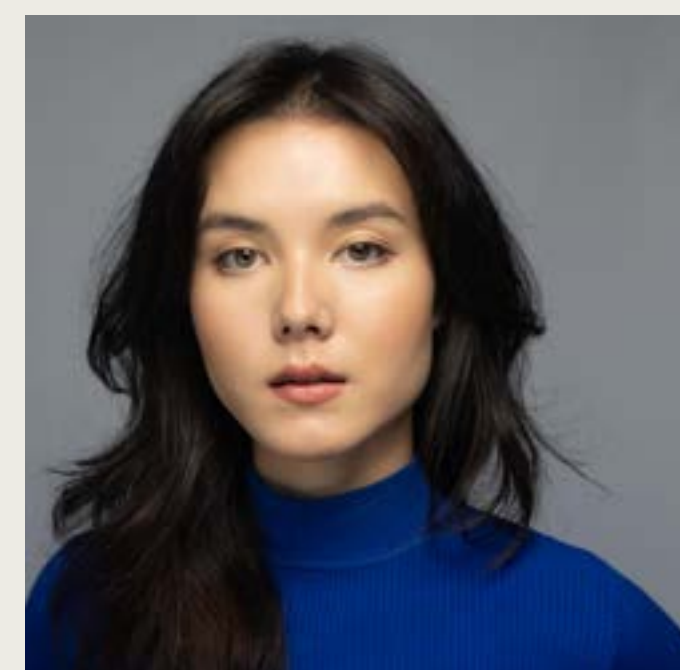
JK
Kazzi



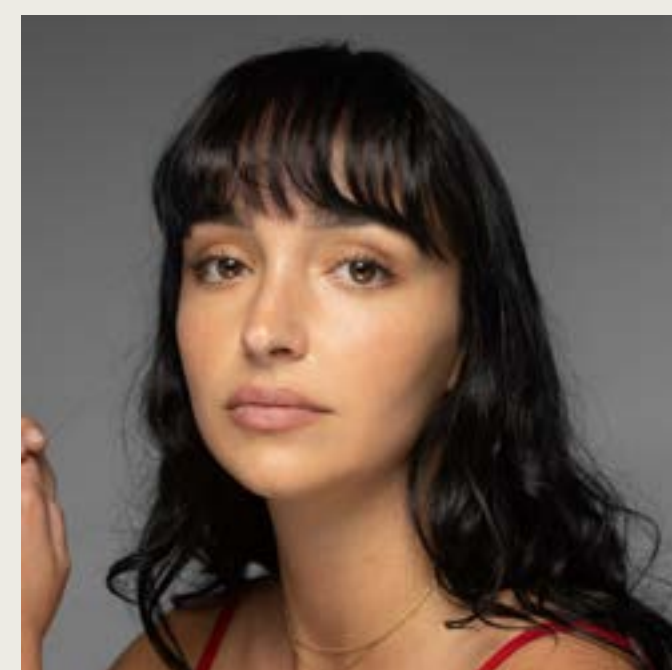
Evie Marie
Korver



Hadrian
Le Goff



Madeline
Li



Lillianne
Lord



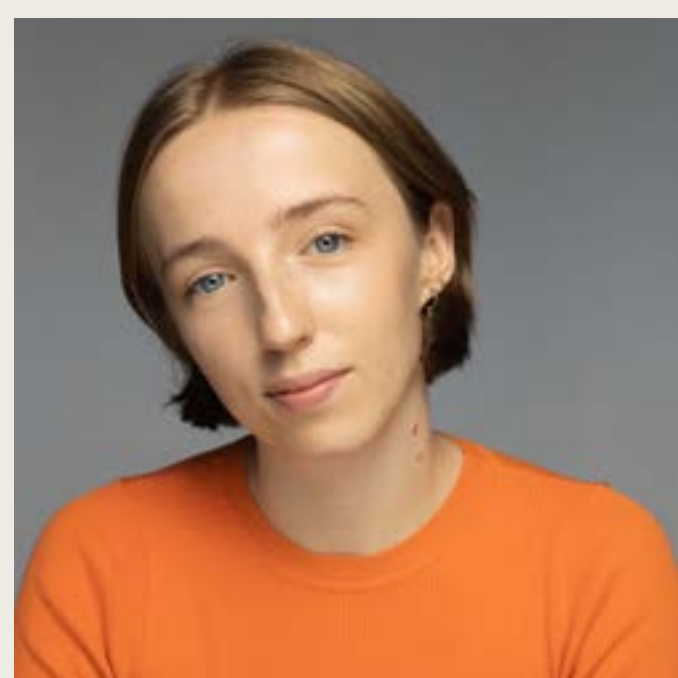
Teodora
Matović



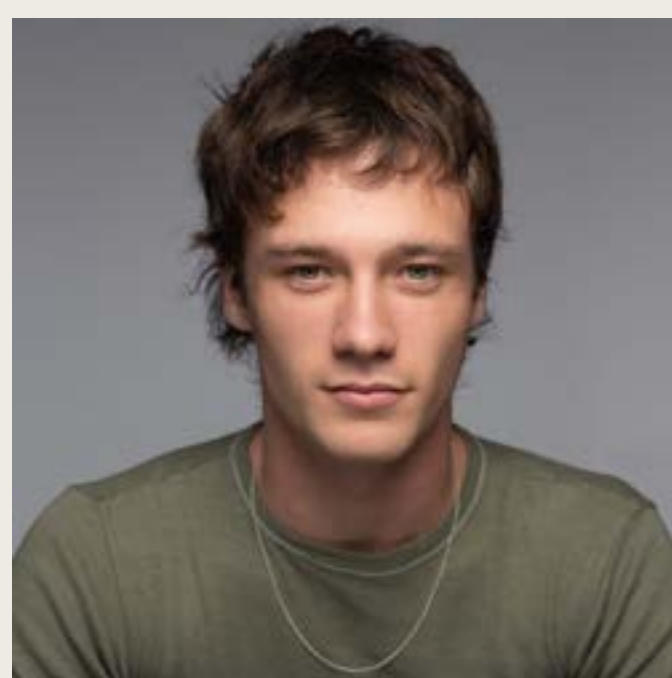
Holly
Matthews



Lâp
Nguyễn



Tessa
Olsson



Jack
Patten



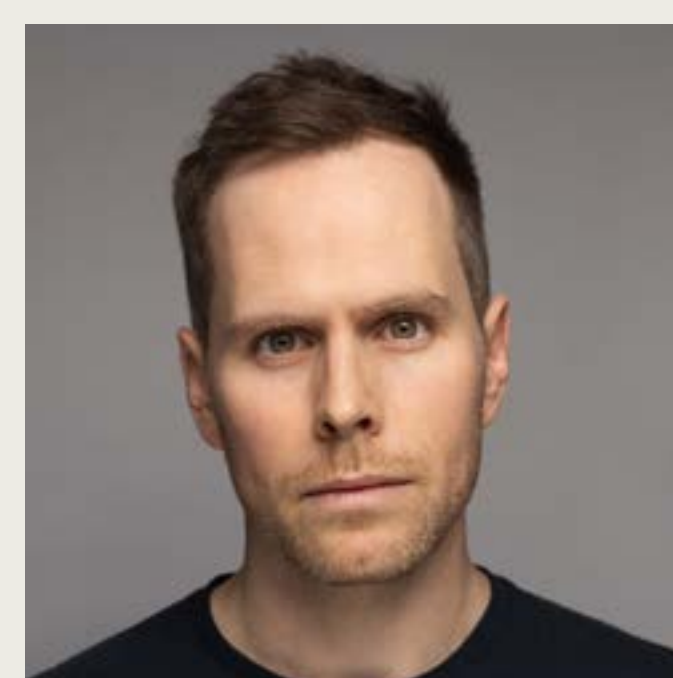
Harold
Phipps



Ariyan
Sharma



Gabriel
Sheehan

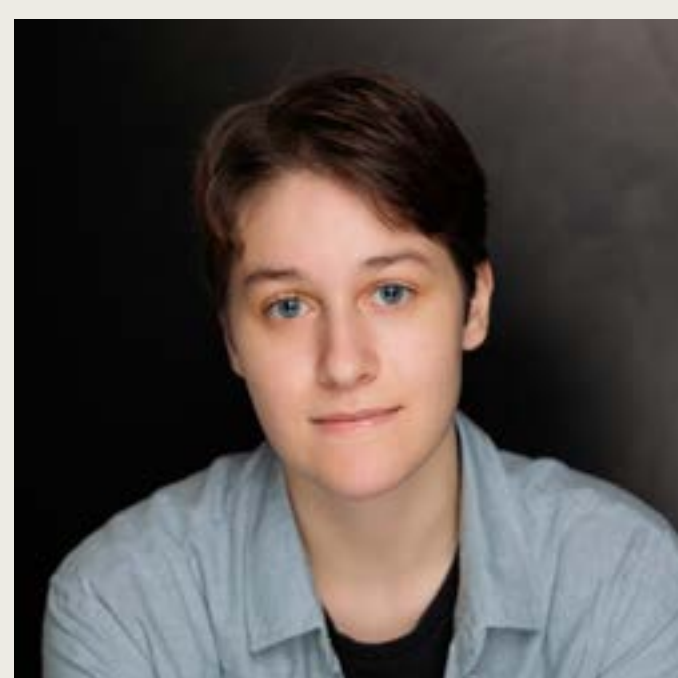


Chris
Turner



Ena
Zamirič

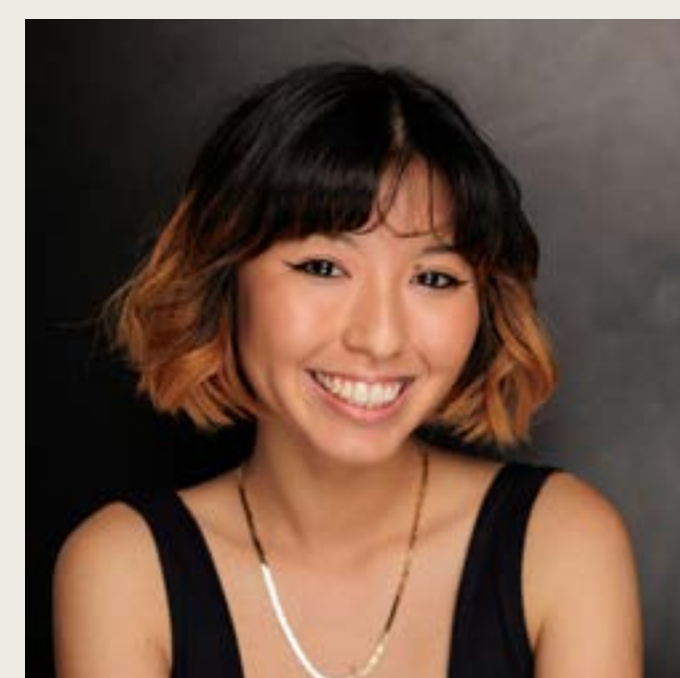
Bachelor of Fine Arts — Costume



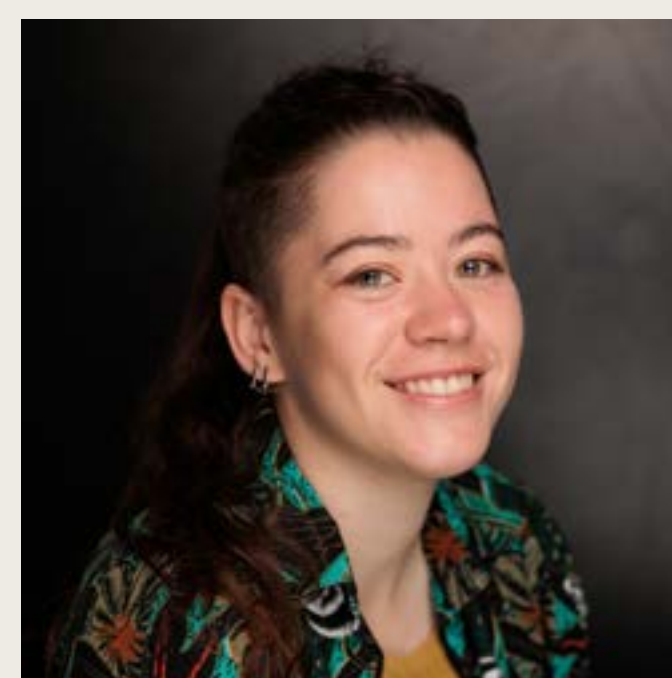
Natalie
De Palo



Maverick
Durkin



Michiru
Encinas



Nina
Price



Delan
Woods

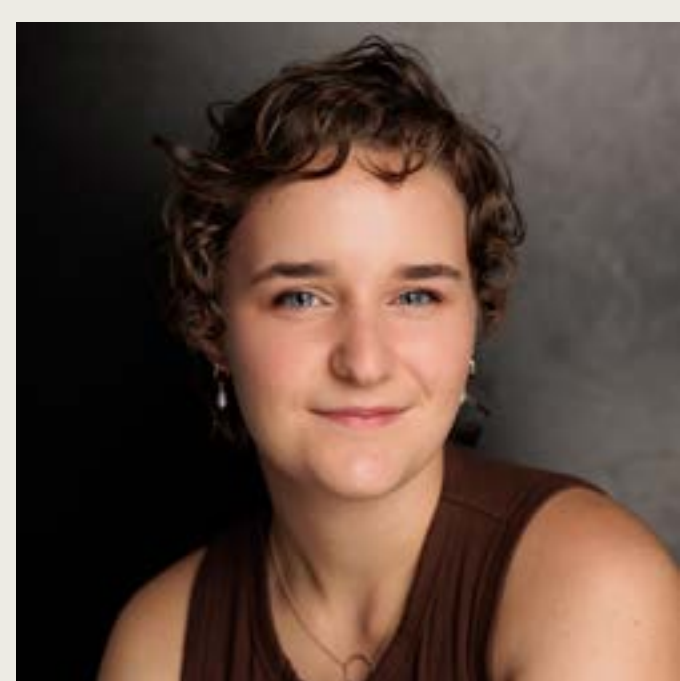
Bachelor of Fine Arts — Design for Performance



Paris
Burrows



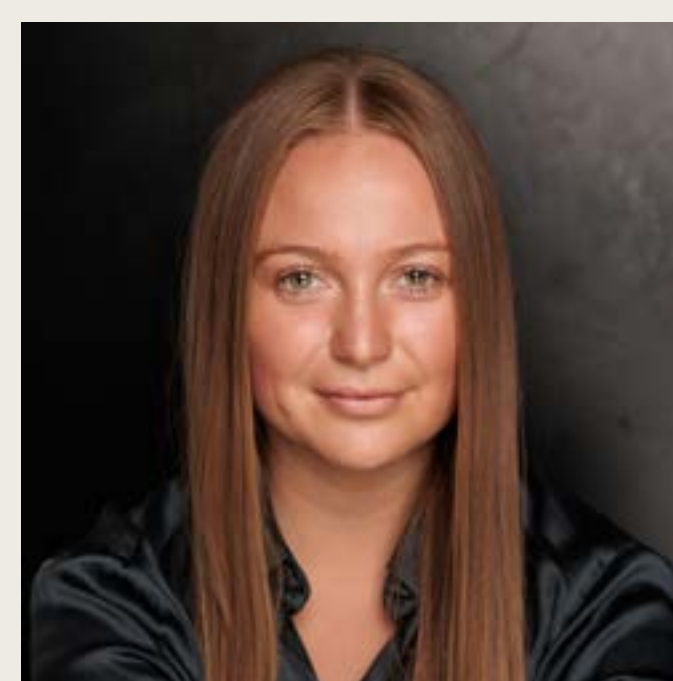
Madaleine
Cooper



Rebecca
Howarth



Cosette
Mangas

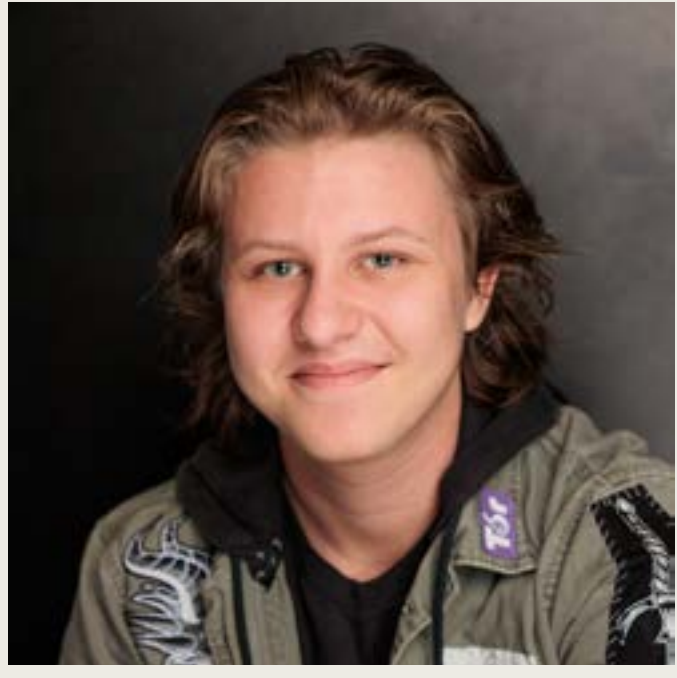


Taylah
Miller



James
Stibilj

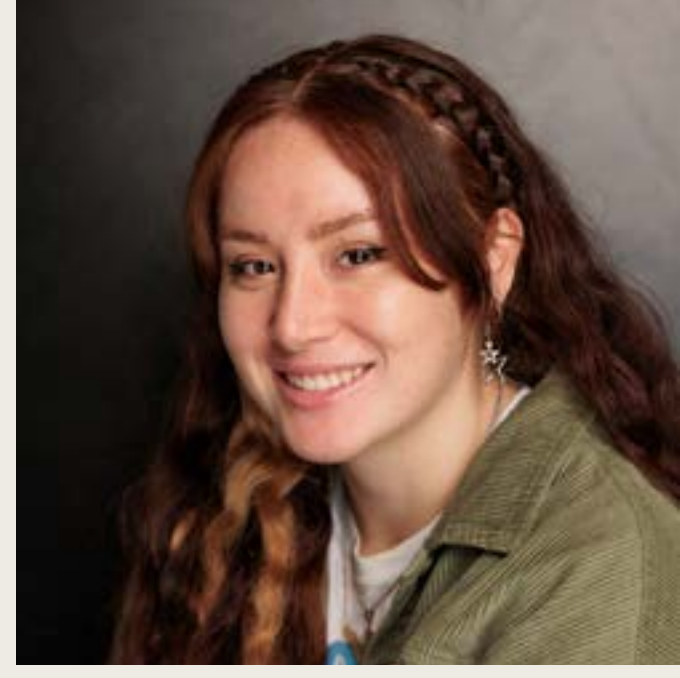
Bachelor of Fine Arts — Properties and Objects



Ari
Gilbert



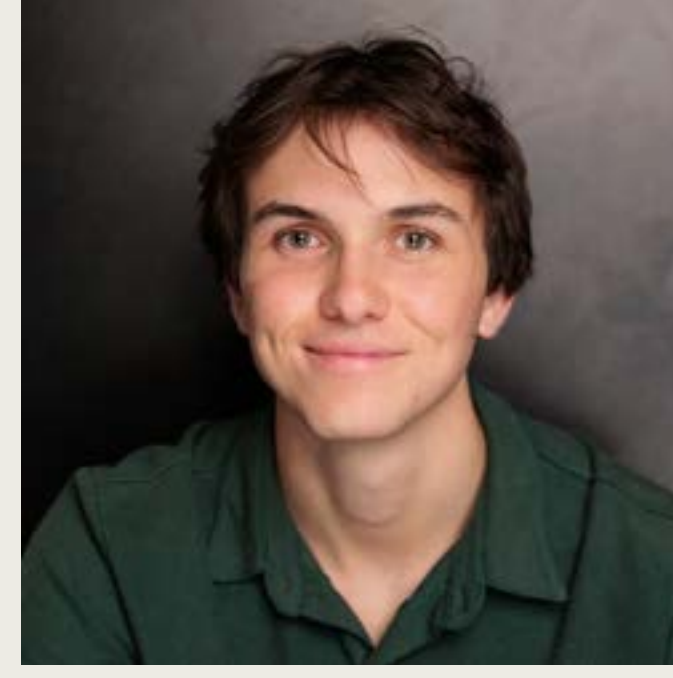
Zali
Kassi



Jess
McIntosh



Connor
Palmer



Tanne
Patterson



Gaia
Stein

Bachelor of Fine Arts — Scenic Construction and Technologies



Maxime
Armand



Eryn
Douglas



Tommaso
Patelli

Bachelor of Fine Arts — Technical Theatre and Stage Management



Maddison
Craven



Keelan
Ellis



India
Lively



Bernadett
Lorincz



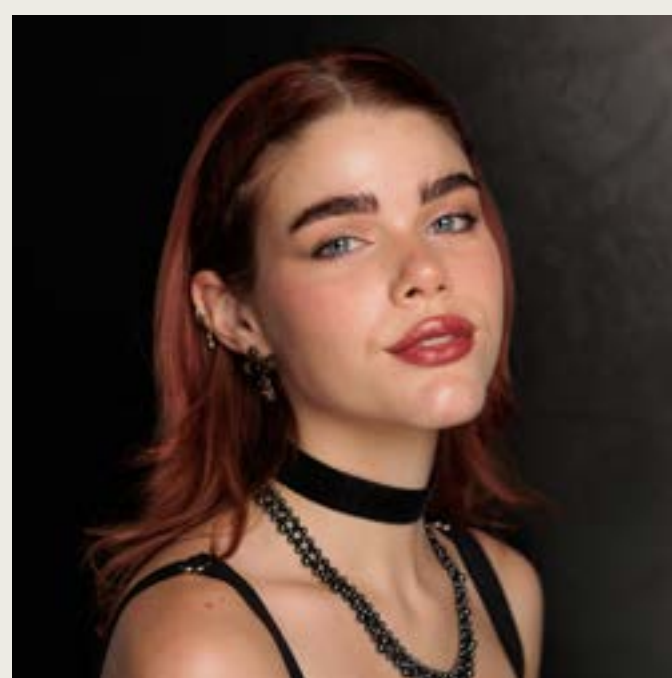
Jordan
Magnus-
McCarthy



Chris
Milburn



Joel
Montgomery



Izzy
Morrissey



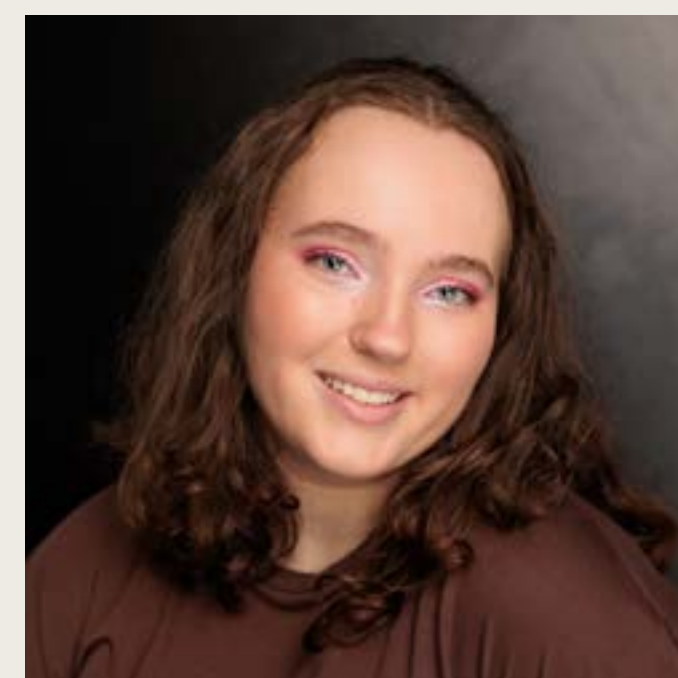
Amy
Norton



Madeleine
Picard



Cameron
Russell



Grace
Sackman

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