



THE  
PRODUCTION  
COMPANY

CELEBRATING 21 YEARS



EY

Building a better  
working world

SEASON 2019

# LAZARUS

BY DAVID BOWIE + ENDA WALSH

PLAYHOUSE · ARTS CENTRE MELBOURNE



By arrangement with Robert Fox  
and Jones/Tintoretto Entertainment

**THE PRODUCTION COMPANY and EY**

in association with Mene Mene Theatre  
present the  
Australian Premiere Season of

# LAZARUS

BY **DAVID BOWIE + ENDA WALSH**

INSPIRED BY THE NOVEL  
*THE MAN WHO FELL TO EARTH* BY WALTER TEVIS

Lazarus received its Off-Broadway premiere at the  
New York Theatre Workshop on 7 December 2015

Artistic Director: Jim Nicola  
Managing Director: Jeremy Blocker

**PLAYHOUSE**

**ARTS CENTRE MELBOURNE**

18 MAY TO 9 JUNE 2019

**CHRIS RYAN    iOTA**

**EMILY MILLEDGE    PHOEBE PANARETOS    MIKE McLEISH**

**BAYLIE CARSON    JOSH GATES    KAORI MAEDA-JUDGE**

**JESSIE MONK    JESSICA VELLUCCI    MAT VEREVIS**

**KAYA BYRNE    ANDREW COOK    MACKENZIE DUNN**

Director **MICHAEL KANTOR**

Musical Director and Soundscape Design **JETHRO WOODWARD**

Choreographer **STEPHANIE LAKE**

Film Director **NATASHA PINCUS**

Set and Costume Designer **ANNA CORDINGLEY**

Lighting Designer **PAUL JACKSON**

Sound Design **SYSTEM SOUND PTY LTD**

Sound Design Associates **KELVIN GEDYE**

**PETER GRUBB    DAVID TONION**

Original Orchestrations and Arrangements by **HENRY HEY**

Associate Musical Director **PAUL WHITE**

Associate Set and Costume Designer **JULIETTE WHITNEY**

Resident Choreographer **TRACIE MORLEY**

Projection Designer **NICK ROUX**

Technical Director **DAVID MILLER**

Production Manager **MEL ROBERTSON**

Company Manager **MICHAEL NORMAN**

Stage Manager **MEG DEYELL**

Assistant Stage Manager **RACHEL NAGY**

Pre-Production Wardrobe Supervisor **ESTHER MARIE HAYES**

Wardrobe Supervisor **MEL SERJEANT**

Wigs by **TRENT WHITMORE**

Costume makers **CHLOE GREAVES    RHIANNON IRVING    PERI JENKINS**

**TIRION RODWELL    TRISTAN SEEBOHM    BRIDIE WILKINSON**

Sound Mix Engineer **DAVID TONION**

Stage Sound **JACK SCANDRETT**

Stage Sound Assistant **KARA BACKHOUS**

Dramaturgical assistance **MARYANNE LYNCH**

Set Construction **MALTHOUSE** and **SHOW WORKS**

Sound Equipment supplied by **SYSTEM SOUND PTY LTD**

**THE PRODUCTION COMPANY ORCHESTRA**



The EY logo is positioned in the upper left quadrant of the page. It consists of the letters 'EY' in a bold, white, sans-serif font. A yellow diagonal line cuts through the top right corner of the 'Y'.

Building a better  
working world

Inclusive growth.  
How do we make  
disruptive innovation  
friend, not foe?

ey.com #BetterQuestions



# AS NEWTON SINGS IN THE SHOW, I'M IN HEAVEN!

Two years ago, Ken Mackenzie-Forbes and Rachel Taylor went to see Susie Graves from the Robert Fox office in London to finalise plans for our recent season of *The Boy From Oz*. Susie was most enthusiastic about the Robert Fox Organisation's production of *Lazarus*, David Bowie's final project with the Irish writer Enda Walsh. They had staged it first in New York in 2015, where it enjoyed a sold-out run – the closing of which on 20 January 2016, was proclaimed 'David Bowie Day' by New York City Mayor Bill de Blasio. The show opened in London later that year. Critics called it *a must see, wild fantastical and eye popping, a spectacular Bowie fantasy and David Bowie's parting gift to the world*.

Of course Ken and Rachel, who is a big Bowie fan, said 'yes please' immediately! And so, here we are about to experience this unique piece of music theatre.

*Lazarus* features eighteen David Bowie songs and is the first of two Australian premieres this season. It is so exciting to be reaching out to new audiences as well as introducing these works to our loyal subscribers.

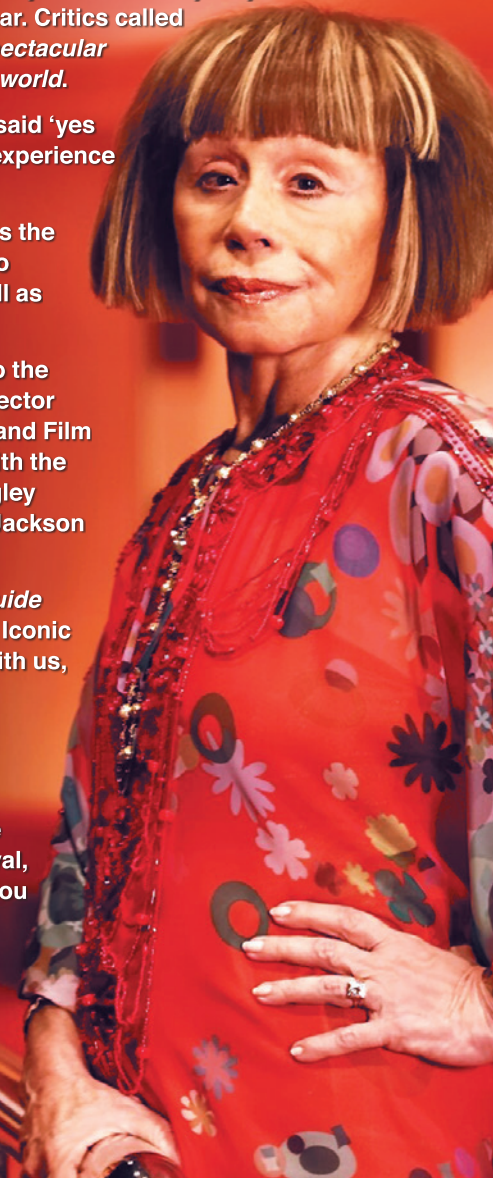
The extraordinary creative team bringing *Lazarus* to the stage features Director Michael Kantor, Musical Director Jethro Woodward, Choreographer Stephanie Lake and Film Director Natasha Pincus are making their debuts with the company. Costume and Set Designer Anna Cordingley designed *Dusty* for us and Lighting Designer Paul Jackson is making a welcome return.

Chris Ryan, our Monty Navarro in *A Gentleman's Guide to Love & Murder*, takes on the lead role of Newton. Iconic singer iOTA and Mike McLeish make their debuts with us, along with Kaori Maeda-Judge, Jessica Monk and Mat Verevis. We welcome back the wonderful Phoebe Panaretos, Emily Milledge, Baylie Carson, Jessica Vellucci and Josh Gates.

And happy 21st birthday to us! We wouldn't be here without our sponsors, EY being one of our most loyal, and our patrons and donors. Thanks to them, and you our audience, *we can be heroes!*

A handwritten signature in black ink, reading 'Jeanne Pratt'.

Jeanne Pratt AC  
Chairman  
The Production Company





THE PRODUCTION COMPANY GRATEFULLY APPRECIATES



PRESENTING SPONSORS



SERIES SPONSORS



SUPPORTING SPONSORS



FOUNDATION SPONSORS

Kevin and Colleen Bamford • John and Janet Calvert-Jones

Harold and Krystyna Campbell-Pretty • Miss Val Dyke

Henry and Esther Goldberg • Gil and Sandi Hoskins • Bill and Elaine Montague

Ray and Susie Montague • Michael and Atida Naphtali with Andrew Fairley AM

Tom and Robyn Warwick • Anonymous (1)

BEQUEST

Evan Robert (Bob) Taylor

# NOTE FROM THE DIRECTOR

*Lazarus* is a story about love. And sex. And loss. And death. And hope. And what is after death. *Lazarus* was of course raised from the dead.

The basic concept of *Lazarus* is deceptively simple: A man, maybe an alien, is desperate to leave this planet, but he doesn't know how. Or is he just desperate to die, and he doesn't know how? He is encouraged by a team of helpers, who may simply exist in his mind. They offer him HOPE. We follow him as, under their guidance, he journeys through the choices he has made in life, of lost families, lost friends, lost love, and towards the choices of his death / leaving. This work can't be un-Americanised (but it is universal). This story is ancient and contemporary at the same time.

Is he an alien, or is the whole thing just in his head? On this question the production remains agnostic. In many ways it doesn't matter which is the correct interpretation, as both entail transcendence, either physically to the stars, or metaphysically through death.

And through this conundrum David Bowie and Enda Walsh offer us both a joyous ode to human frailty, and a provocation to think about what we need to do, as individuals, to prepare for change.

Mr Walsh's script is a tightly woven ball of intrigue, mistaken identity, fear, self-loathing, joy, and heartache. It bristles with insight into the human condition. Mr Bowie's brilliant songs – some anthemic, some introspective, some pounding, some searching, some ecstatic and exultant – sail us across deep waters of emotional despair, and up epic waves of emotional euphoria.

Together they have made a musical that is thrillingly complex and nuanced, that defies genre - I can think of no other musical like it! It offers an invitation to those realising it to be similarly bold and inventive.

I hope you too are as thrilled, perplexed, challenged and ultimately changed by *Lazarus* as we, who have been gifted this precious jewel and charged with bringing it to the stage. As Bowie famously invites us, 'turn and face the strange'.

I have been blessed with a remarkable team of creative artists, on the stage and offstage, on film and behind the camera, and by the bold and brave programming of The Production Company. I thank Jeanne, Ken and Rachel and all involved for this richest of theatrical opportunity.

**MICHAEL KANTOR**  
May 2019





Chairman **Jeanne Pratt AC**

Artistic Director **Ken Mackenzie-Forbes AM**

Executive Director **Rachel D Taylor**

|                        |                                 |                          |                         |
|------------------------|---------------------------------|--------------------------|-------------------------|
| Hon. Company Secretary | <b>Don Maloney</b>              | Development Manager      | <b>Simone Goodwin</b>   |
| Directors              |                                 | Associate Producer       | <b>Min McCallum</b>     |
| Hon. Treasurer         | <b>Stephen Marks</b>            | Technical Director       | <b>David Miller</b>     |
|                        | <b>Deborah Beale AM</b>         | Executive Consultant     | <b>James Kempster</b>   |
|                        | <b>Keith Beecher OAM</b>        | Marketing AKA Australia  | <b>Vas Katos</b>        |
|                        | <b>Krystyna Campbell-Pretty</b> |                          | <b>James Robertson</b>  |
|                        | <b>Mark Gogoll</b>              |                          | <b>Laura Arcudi</b>     |
|                        | <b>John Hay-Mackenzie</b>       |                          | <b>Nadia Gianinotti</b> |
|                        | <b>Garry Krauss AM</b>          |                          | <b>Ebony Wood</b>       |
|                        | <b>David Mann AM</b>            |                          |                         |
|                        | <b>Ross Mollison</b>            | Publicity by CAVANAGH PR | <b>Julie Cavanagh</b>   |
| PA to Jeanne Pratt AC  | <b>Chris Gibbons</b>            |                          |                         |



#### ARTS CENTRE MELBOURNE

PO Box 7585  
St Kilda Road  
Melbourne Vic 8004

Telephone: (03) 9281 8000  
Facsimile: (03) 9281 8282  
Website: [artscentremelbourne.com.au](http://artscentremelbourne.com.au)

#### VICTORIAN ARTS CENTRE TRUST

**Ian Carson AM** (President)  
**Frankie Airey**  
**Paul Barker**  
**Warwick Bray**  
**Catherine McClements**  
**Andrew Myer AM**  
**Ian Roberts**  
**Nora Scheinkestel**  
**Helen Silver AO**

#### EXECUTIVE TEAM

**Claire Spencer** .....Chief Executive Officer  
**Deirdre Blythe** .....Chief Operating Officer  
**Leanne Lawrence** ..... Executive Director, Human Resources  
**Fiona Poletti** ..... Executive Director, External Engagement  
**Melanie Smith** .....Executive Director, Performing Arts  
**Beau Vigushin** .....Executive Director, Customer Experience  
**Richard Zimmerman**..... Executive Director, Philanthropy

*Arts Centre Melbourne extends heartfelt thanks to our Arts Angels, whose generosity, loyalty and commitment ensure as many Victorians as possible can experience the joy of the performing arts here in Melbourne.*

#### CONDITIONS OF ENTRY

Arts Centre Melbourne welcomes everyone to visit our spaces and experience the performing arts.

Conditions of Entry are available on our website [www.artscentremelbourne.com.au](http://www.artscentremelbourne.com.au)

#### FOR YOUR INFORMATION

- The company reserves the right to add, withdraw or substitute artists and to vary the program as necessary
- The management reserves the right of refusing admission.
- Recording devices, cameras and mobile telephones must not be operated during the performance.

# NOTE FROM ROBERT FOX

In 2005 David Bowie handed me a copy of Walter Tevis' novel *The Man Who Fell To Earth*. He gave no reason - just handed it to me as I was about to leave his apartment.

In our ensuing encounters I don't think he ever mentioned it again until we met in London in 2013. He had asked me to tea at his hotel and as we sat down at a table laid out with scones, sandwiches and cakes, he soon said that he wanted to do a musical and all he knew was that it was to be titled *Lazarus* and that it would be about the character he played in the film of *The Man Who Fell To Earth*, Thomas Jerome Newton, still trapped on planet earth.

His next question, having heard from me that yes of course I'd like to be involved, was "what do we do now?"

My reply was that we needed a writer.

I had immediately had Enda Walsh pop into my head when David had opened the conversation about Newton being trapped on earth, and so Enda was the first name I mentioned to him. He seemed to have so many of the qualities as a playwright that would suit David and the story that would need to be developed by the two of them.

He then asked for other ideas and I agreed to send him a list of other writers that I thought could do it, but I left the meeting believing Enda was perfect.

In the months that followed, David was not in touch much, except to say he'd got my list and was going to read all their work.

After another couple of months, I got an email saying, "Enda is the man for the job".

And so the process began. Enda and I went to New York to meet with David and as I had hoped, there was an immediate connection and a sparking of ideas.

Soon afterwards I met Ivo van Hove to discuss another project that he was keen to develop. He was about to start previews for his stunning production of *A View from the Bridge* at the Young Vic. I went to see it and knew within seconds of the opening that he and his designer, Jan Versweyveld, had to be the people to join Enda and David to realise *Lazarus*. Fortunately it transpired that Ivo had always been a huge fan of David's and that he and Jan had flown to New York in their late teens to see him in *The Elephant Man*.

A meeting was then set up for David and Enda to meet with Ivo and they proceeded to read the first draft of *Lazarus* to him, playing all the parts between them.

As a producer my hope and ambition is always to try to ensure that, along with my colleagues, we bring together the right group of people to give a particular project the best chance to succeed creatively. This is by no means easy, especially when working on something brand new and a musical.

To have had the chance to work on *Lazarus* with David, Enda and Ivo was an incredible privilege.

I am now delighted that Michael Kantor and his wonderful cast and creative team are able to bring *Lazarus* to Melbourne thanks to the The Production Company under the inspired leadership of Jeanne, Ken and Rachel.



# NOTE FROM ENDA WALSH

## THIS WAY OR NO WAY, YOU KNOW I'LL BE FREE.

David Bowie had passed me a four page document to read so we could begin our discussions on writing a new story with his songs - and based upon the character of Thomas Newton from the Walter Tevis novel *The Man Who Fell To Earth* - which David had famously played in the Nicolas Roeg film. In the room was the theatre and film producer Robert Fox and David's right hand, Coco Schwab. As I started to read those four pages, the room was very quiet.

Earlier, I had been feeling very calm and detached as I walked towards David's building with Robert - as we stood in the elevator - as that ridiculously wide office door opened and Mr. David Bowie was standing there. He hugged me and the first thing he said to me was - "You've been in my head for three weeks." We sat and we chatted about my work (he had read everything) and why I was writing the way I was - and what themes kept returning into my plays like a nasty itch. I spent that whole morning and now this first hour of our first meeting in a state of serene self-confidence.

It was only at the moment when he said, "This is where I'd like to start"; when he pushed those four pages towards me - that I was hit with the realisation that I was sitting opposite this cultural icon - this man who had created so much and influenced so many. This bloody genius. David Fucking Bowie. I felt like a child - and at that point of silently 'reading' - a child who had once the ability to read words but had forgotten how to read. I scanned the first page and all I heard was interference - my own insecurities screaming at me.

I stopped reading, took a deep breath and read from the first line again.

David had written three new characters around Thomas Newton (the stranded alien, seemingly immortal and definitely stuck). There was a Girl who may or may not be real; a 'mass murderer' called Valentine; and a character of a woman who thought she might be Emma Lazarus (the American poet whose poem *The New Colossus* is engraved on the base of the Statue of Liberty) - a woman in this case who would help and fall in love with this most travelled of immigrants - Thomas Newton.

At the centre of these four pages was a simple, powerful image. Thomas Newton would build a rocket from debris. His mind, having further deteriorated would torture and tease him with the dream of escape - and in his imprisonment - in his room in this big tower - Newton would try one last time to leave.

So this is where we started.

We talked around the characters and the themes of the book. On isolation and madness and drug abuse and alcoholism and the torment of immortality. And there was a lot of talk about the beauty of unconditional love and goodness. We talked about characters finding themselves out of control - about the story sliding into a murky sadness and quick violence - about characters having drab conversations about television snacks - the everyday bending quickly and becoming Greek tragedy. The celestial and the shitty pavement.

For the first few meetings Coco stayed silent and listened to us (until she couldn't listen to us anymore maybe!) and then she asked, "Yeah but what happens?" It was a fair question and one that we would return to - but we weren't there yet. We needed to get a sense of the themes of it and its atmosphere and its world. The narrative trajectory of a man wanting to leave Earth and being helped by some and stopped by others - this was there in the four pages and would remain in our story - but the events of the story would emerge later.

And then there were the songs.

David handed me a folder of lyrics and cds he had put together. "Some of these you'll know." It was a bloody funny thing to say. We would hammer out the story together but initially he wanted me to choose the songs we would use. I guess he had lived with some of them for years and there must have been unshakable associations - maybe it would be easier for me to listen to them coldly from a purely narrative perspective.

His lyrics often arrive cut-up and opaque - so it was rarely about listening to the words and sticking it into the story. It was about the emotion, rhythm and atmosphere of those songs - and having the characters riding that wave and accessing their souls - where they could lyrically go to those strange places.

We talked about the form - the shape of the story arriving broken and a little shattered. We talked about a person dying and the moments before death and what might happen in their mind and how that would be constructed on stage. We started talking about escape but we ended up talking about a person trying to find rest. About dying in an easier way.

Newton would spend his last moments trying to stop a bullying mind that kept him living. Physically it didn't matter to us whether he was on Earth or in the stars at the very end. We wanted Newton - in his terms - to feel at rest.

No matter how plays come out - you always end up talking about yourself. David was certainly the most superb shapeshifter - one of the greatest ever collaborators too - someone who could walk his colleagues in directions they'd yet seen - but for me he remained personal in his work and spoke about where he was at that moment in really truthful terms.

Lazarus arrived at both of us with its own swagger and shape and emotion. It's a strange, difficult and sometimes sad dream Newton must live through - but in its conclusion - he wins his peace.





# MUSICAL NUMBERS

|  |  |
|--|--|
| <b>LAZARUS</b>                             | NEWTON   |
| <b>IT'S NO GAME (PART 1)</b>               | JAPANESE WOMAN, NEWTON<br>and TEENAGE GIRLS                    |
| <b>THIS IS NOT AMERICA</b>                 | TEENAGE GIRLS, GIRL  |
| <b>THE MAN WHO SOLD<br/>THE WORLD</b>      | MICHAEL, VALENTINE   |
| <b>NO PLAN</b>                             | GIRL   |
| <b>LOVE IS LOST</b>                        | VALENTINE, TEENAGE GIRLS                                       |
| <b>CHANGES</b>                             | ELLY, TEENAGE GIRLS  |
| <b>WHERE ARE WE NOW</b>                    | NEWTON   |
| <b>ABSOLUTE BEGINNERS</b>                  | NEWTON, ELLY, VALENTINE,<br>TEENAGE GIRLS, GIRL and<br>COMPANY |
| <b>DIRTY BOYS</b>                          | VALENTINE  |
| <b>KILLING A LITTLE TIME</b>               | NEWTON   |
| <b>LIFE ON MARS?</b>                       | GIRL   |
| <b>ALL THE YOUNG DUDES</b>                 | BEN, TEENAGE GIRLS, MAEMI<br>and COMPANY                       |
| <b>ALWAYS CRASHING IN<br/>THE SAME CAR</b> | ELLY   |
| <b>VALENTINE'S DAY</b>                     | VALENTINE and COMPANY  |
| <b>WHEN I MET YOU</b>                      | NEWTON, TEENAGE GIRL 1   |
| <b>HEROES</b>                              | NEWTON, GIRL and COMPANY                                       |

# CAST OF CHARACTERS

IN ORDER OF APPEARANCE

|                      |                          |
|----------------------|--------------------------|
| GIRL                 | <b>EMILY MILLEDGE</b>    |
| MICHAEL              | <b>MIKE McLEISH</b>      |
| NEWTON               | <b>CHRIS RYAN</b>        |
| ELLY                 | <b>PHOEBE PANARETOS</b>  |
| ZACH/DIRTY BOY       | <b>MAT VEREVIS</b>       |
| MAEMI                | <b>KAORI MAEDA-JUDGE</b> |
| MEGAN/TEENAGE GIRL 1 | <b>JESSIE MONK</b>       |
| LILA/TEENAGE GIRL 2  | <b>BAYLIE CARSON</b>     |
| RUBY/TEENAGE GIRL 3  | <b>JESSICA VELLUCCI</b>  |
| VALENTINE            | <b>IOTA</b>              |
| BEN/DIRTY BOY        | <b>JOSH GATES</b>        |

## THANK YOU

EXECUTIVE PRODUCER ROBERT FOX LTD **SUSIE GRAVES**  
PHOTOGRAPHY **COLIN PAGE AND JEFF BUSBY**  
KEYBOARD PROGRAMMING **JOE PETROLO**  
QLAB EDITING **JAMES PAUL**  
PROGRAM IMAGES **NATASHA PINCUS**

## SECONDMENTS

LIGHTING **TIM BONSER (WAAPA)**  
DIRECTOR'S INTERN **SHONDELLE PRATT (VCA)**



# CHRIS RYAN

NEWTON



Chris made his debut with The Production Company last year in the role of Monty Navarro in the Australian premiere season of *A Gentleman's Guide to Love & Murder*.

He is a double graduate of the VCA in both Music (Voice) and Acting.

His theatre credits include *Three Sisters*, *All My Sons*, *The Present* (Broadway), *Cyrano De Bergerac*, *Children of the Sun*, *Gross Und Klein*, *Baal*, and *Concussion* for STC; *King Kong* for Global Creatures; *Thyestes* (as performer, co-writer and two-time Green Room Award Winner), *Measure for Measure* and *The Promise for Belvoir*; *The Call* for Griffin Theatre Company; Meow Meow's *Little Mermaid* (local & Edinburgh Tour), *Little Match Girl* (London Tour), *'Tis Pity She's a Whore*, *Thyestes* and *Elizabeth* for Malthouse Theatre; *The Hypocrite* for MTC and *Hamlet* and *Othello* for the Bell Shakespeare Company.

Chris' television and film credits include the Channel 7 series *Ms Fisher's Murder Mysteries*, *Rake*, the feature film *The Jammed* and two shorts, *Skeletons* and *Numurkah*.

Chris co-wrote and performed in *Andre Tonight!* for which he received a 2017 Green Room Award nomination for Best Performer. He also co-wrote and adapted *The Wild Duck* (Belvoir), which received a Helpmann Award for Best Play and a Sydney Theatre Award for Best Main stage Production in 2011.



# iOTA VALENTINE

iOTA is a critically acclaimed singer/songwriter, stage and screen actor, writer, composer and voice-over artist.

Notable film credits include roles in *The Great Gatsby* and the flame-throwing guitarist Coma the Doof Warrior in *Mad Max: Fury Road*.

iOTA has recently been playing to packed houses in the 2019 Sydney Festival sensation, *Pigalle*. He wrote and starred in *Slap and Tickle* and *The Average Joe* (both for Fringe World Festival, Perth) and his show *Young, Hard & Solo* (Sydney Opera House). He co-created and starred in the acclaimed Sydney Festival's *Smoke & Mirrors* and musical rock-odyssey *B-Girl* (Sydney Opera House). Other theatre credits include *Hedwig and the Angry Inch* (his theatrical debut) playing Frank-n-Furter in *The Rocky Horror Show*, Graeme Murphy's *Berlin* for Sydney Dance Company, Gale Edwards' *The Turquoise Elephant* for Griffin Theatre Company and the touring Bowie tribute *David Bowie: Nothing Has Changed*.

iOTA has released seven critically acclaimed albums, the most recent being *Wolf Number 9*. He composed and wrote the songs for *Carmen – Alive or Dead*, which premiered at the Hayes Theatre. He also composed the music for Red Line Productions' *King of Pigs* staged at the Old Fitz Theatre earlier this year. He is the singing voice of Walter the Blue Slug and also plays Dad in two series of *Beat Bugs*, the animated children's series inspired by the songs of The Beatles.

His unique and extraordinary talents have been recognised with an ARIA Award nomination for Best Album and four Helpmann Awards, as well as Green Room and Sydney Theatre Critics' Awards.



# EMILY MILLEDGE

GIRL

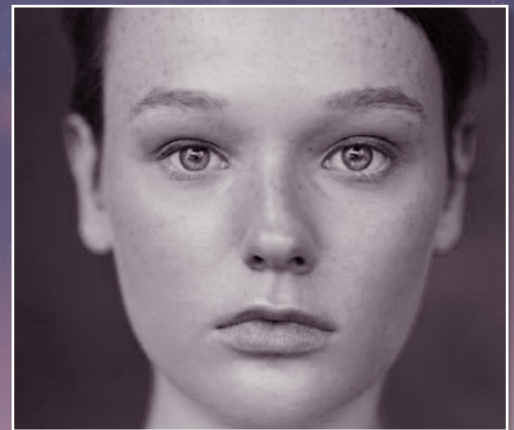
Emily's recent stage credits include Adele in *The House of Bernarda Alba*, for the MTC and Suzanne in the Critical Stages production of *Therese Raquin*.

Previous roles include Dorothy in *The Wizard of Oz* for Belvoir, *Antigone* for the Malthouse, *Gaybies*, the titular role in *Carrie: the Musical*, *The Good Person of Szechuan* directed by acclaimed Chinese Director Meng Jinghui (Malthouse and Beijing and Shanghai Festivals) and The Production Company's season of *La Cage Aux Folles*.

Emily has worked closely with THE RABBLE, one of Australia's most exciting and boundary-breaking theatre companies, in *Joan* (Theatreworks), *Frankenstein* (Malthouse Theatre), *Room of Regret* (TheatreWorks/Melbourne Festival) and *The Story of O* (MTC Neon). Other theatre credits include *Out of the Water* (Red Stitch), Bryant & Frank's *The Silver Donkey* (Showfit) and a staged reading of *The Kid* (Melbourne Ring Cycle Festival).

Emily's television appearances include *Miss Fisher's Murder Mysteries*, *Paper Giants II: Magazine Wars*, *The Mystery of a Hansom Cab* and *The Saddle Club*.

Emily has appeared in numerous short films including *Vesna*, *Goodbye*, *The Birth of Hunter Finkelstein*, *Whitesands* and the award-winning *Tasty*. She also collaborated with artist James Newitt on the short feature *A Plan for Escape*.





# PHOEBE PANARETOS

ELLY

Since making her professional debut in Cameron Mackintosh's production of *Oliver!* when she was just eleven years old, Phoebe has gone on to become a graduate of both the Newtown School of Performing Arts, topping the State in drama, as well as a 2011 Musical Theatre graduate of the Victorian College of the Arts.

Upon graduating Phoebe was cast in the guest role of Lucy in the Television series *Mr and Mrs Murder*. In 2012 she toured to both Singapore and Hong Kong with the Smile Live Entertainment production of *Thomas And The Hidden Treasure* and in 2013 an ensemble member in The Production Company's *Singin' in the Rain*.

In 2014, Phoebe played the lead role of Fran in the world premiere musical adaptation of Baz Luhrmann's *Strictly Ballroom The Musical*, for which she was nominated for a Helpmann Award.

In 2016 Phoebe appeared in the world premiere of the musical *Dream Lover*, directed by Simon Philips for the Gordon Frost Organisation.

Most recently Phoebe has starred in *American Idiot* for The Shake and Stir Theatre Company, performing the role of Whatsername. In 2017, Phoebe was nominated for a Helpmann Award for her work in *American Idiot*. Phoebe reprised her role in the National Tour of *American Idiot* in 2018 and most recently appeared in *The Devine Miss Bette* at Sydney Opera House.



# MIKE McLEISH

MICHAEL

Mike is best known to Australian audiences for his portrayal of Paul Keating in Casey Bennetto's landmark production of *Keating! The Musical!* Mike's stage work has included Eddie Perfect's *Shane Warne The Musical*, Max Lambert and Nick Enright's *Miracle City* at The Hayes Theatre and bighART's *Blue Angel* as part of the Tasmanian International Arts Festival.

Mike co-starred in the Australian production of *Beautiful: The Carole King Musical* and also starred in the world premiere production of *Georgy Girl: The Seekers Musical*. He has served as artistic director of the Melbourne Cabaret Festival, and has written and performed many of his own shows.

Mike also collaborates with his wife, actor and writer Fiona Harris. In 2019 Mike and Fiona released the second series of their award winning comedy web series, *The Drop Off*, which received principal funding from Screen Australia and is now in development for a third series. To date, *The Drop Off* has won best web series at the Hollywood Just4Shorts Festival, the International Independent Film Awards and Best Australian Spotlight at Melbourne Webfest. It has been selected as a finalist for the Changing Face International Film Festival and the International Online Webfest, and received official selections for the Queen Palm International Film Festival in California, Hollywood Comedy Shorts and the London Lift Off Sessions.

Mike's other television credits include *Wentworth*, *Utopia*, *Mustangs FC*, *Offspring*, *The Librarians*, *Bed Of Roses*, *Miss Fisher's Murder Mysteries*, *Lowdown* and *The Time of Our Lives*.



# BAYLIE CARSON

LILA (TEENAGE GIRL 2)



Baylie graduated from WAAPA in 2015 with a Bachelor of Music Theatre. She made her Professional debut as Mary O'Brien in The Production Company's *Dusty* in 2016. She has since appeared with the company as Ermengarde in *Hello, Dolly!* and Lucy/Trio in *The Boy from Oz*.

Baylie's other roles include Mabel in *Darlinghurst Nights* (Hayes Theatre Company), *They're Playing Our Song* (Company Eleven), Holly in *Ben and Holly's Little Kingdom* (Life Like Touring), Tilley in *Fair Dinkum* (Echelon Productions) and *Connected* (Origin Theatricals). She was a semi-finalist in the Rob Guest Endowment for 2017.

Her WAAPA performance credits include Eve in *Children of Eden*, Josephine Strong in *Urinetown*, Enid Hoops in *Legally Blonde* and The Lead Priestess in Matthew Lee Robinson's workshop of *Atlantis*. Baylie also received the Hal Leonard/MTI award at the completion of her time at WAAPA.

Baylie is thrilled to be a part of The Production Company's twenty-first anniversary season. She would like to thank her agents at IWM and her beautiful family and friends for their constant belief and support.

# JOSH GATES

BEN / DIRTY BOY



Originally from Hobart, Josh started his career understudying the role of a young Peter Allen in *The Boy From Oz*, starring Hugh Jackman. He then performed the title role of Billy Elliot in *Billy Elliot the Musical* in Melbourne and Sydney, which won him a Green Room Award for Best Actor in a Musical and an Australian Dance Award.

Josh last appeared with The Production Company in *La Cage Aux Folles*. Other roles include Purser in the 2015 Australian tour of *Anything Goes* (Opera Australia/GFO), Bellhop/Bootblack in *Born Yesterday* (MTC), the Australian tour of the 60th anniversary production of *My Fair Lady* (Opera Australia/GFO, directed by Julie Andrews) and in the 2017-18 reimaged production of *Mamma Mia! The Musical* (Gannon/Fox).

Josh is so excited to be returning to Production Company in this interesting and provocative show.

# KAORI MAEDA-JUDGE

MAEMI



With a diploma in screen acting (Film and Television Institute) and a BFA in Music theatre (Victorian College of the Arts), Kaori has appeared as a series regular in *Neighbours* in the role of Jasmine Udagawa and more recently, alongside Nazeem Hussain on his new comedy skit show, *Orange Is The New Brown*. Other recent film projects include *The Immigration Games* (2017) and *That's Batman!* (2018).

As well as on screen, Kaori has had the pleasure of singing on stage with accomplished Broadway composer, John Bucchino as a soloist in a concert of his work. Kaori also appeared with John Waters, Tim Freedman and Brian Mannix in *PARIS - A Rock Odyssey* at the Melbourne Recital Centre.

Kaori is honoured to be a part of the original Australian cast of *Lazarus*.



# AFTER THE SHOW VISIT

Arts Centre Melbourne

ESTD

## THE BOWIE BARRE

2019

Bar & Eatery

### FEATURING BOWIE INSPIRED COCKTAILS

15% DISCOUNT ON FOOD AND BEVERAGE  
FOR LAZARUS TICKET HOLDERS

UPSTAIRS BY THE WELCOME DESK  
& ST KILDA ROAD ENTRANCE

PHOTO: GRANT LEWIS



## JESSIE MONK

MEGAN (TEENAGE GIRL 1)

Originally from Gunaikurnai land in Gippsland, Victoria, Jessie recently completed her Bachelor of Fine Arts (Music Theatre) at the Victorian College of the Arts as the recipient of the Lionel Gell Foundation Scholarship (2017) and the Ron and Margaret Dobell Foundation Music Theatre Award (2018). At the VCA, she played Cassie in *A Chorus Line* and Jack's mother in *Into the Woods*.

Jessie also performs as a folk singer-songwriter in Melbourne and around Victoria. She is excited by *Lazarus* and considers it a perfect project in which to embark on her professional music theatre journey.



## JESSICA VELLUCCI

RUBY (TEENAGE GIRL 3)

Jessica made her professional music theatre debut in The Production Company's *The Boy From Oz* last year. She began her formal music theatre training at Patrick Studios Australia under the direction of Andrew Hallsorth, going on to study a Bachelor of Fine Arts (Music Theatre) at the Victorian College of the Arts.

Jessica has been a performer in *Twisted Broadway*, *Australia's Got Talent* and featured in the ABC miniseries *Bastard Boys* and has very recently been appearing in *West Side Story* for Handa Opera on Sydney Harbour. She has appeared in the Melbourne Fringe Festival show *Ascent* for Citizen Theatre Company and is also the grateful recipient of the 2017 Ron and Margaret Dobell Foundation Music Theatre Award.



## MAT VEREVIS

ZACH / DIRTY BOY

An Australian Actor / Singer / Songwriter, Mat is best known for his performance as Barry Mann in *Beautiful: The Carole King Musical* which earned him a 2018 Helpmann Award for Best Male Actor in a supporting role in a musical.

Other credits include *A Little Night Music* (Victorian Opera), *Torch Song Trilogy* (Darlinghurst Theatre Company), *Aladdin* (Bonnie Lythgoe Productions), *The Voice* (Season 3) and *Boys in the Band* (SMA).



# NOTE FROM NATASHA PINCUS

## FILM DIRECTOR

David Bowie wasn't just an innovator of music – he was a pioneer of music video. His videos were so striking and distinctive, so inextricably linked to their songs, it can be difficult to hear his music without conjuring their accompanying images. It's more than fitting for a film work to play such a central role in the stage show of *Lazarus*. I readily admit to being both humbled and daunted by the task of its creation, of translating Bowie's sound into vision.

Narratively, the *Lazarus* screen offers a portal into the unconscious of a troubled mind. Creatively, the film work offers something else – a new visual interpretation for Bowie's iconic songs as inspired by the fresh context they're given within this show. Our film seeks to bring their themes to the screen, visually revealing beauty in chaos, hope in despair, and express the intractable contradictions of the human experience.

### LAZARUS FILM

Director and Concept Creator: **Natasha Pincus**

Cinematographer: **Warwick Field ACS**

Production Designer: **Josephine Wagstaff**

Producers: **Tessa Mansfield-Hung, Natasha Pincus**

Editors:

**Tabata Piccinelli**

**Sam McCarthy**

**Mark Bennett**

**Nick Roux**

**Dyllan Corbett**

**Natasha Pincus**

Colourist: **Nicholas Hower**

Visual Effects: **Soup Kitchen Films**

Compositors: **Dave Abbott, Toby Angwin**

Rotoscope: **Rennie Watson**

Animation (Heroes):

Studio: **Dirty Puppet**

Animation Direction & Compositing: **Cameron Gough**

Animation Lead & Projection Mapping: **Oscar Gomez**

Artwork: **Ben Alpass**

Additional Animation: **Jamil Yamani, Simon Rippingale**

High Speed Cinematography: **Barry Malseed**

Phantom Miro Technician: **James MacGregor**

Additional Camera Operator: **Josh Stafield**

1st Assistant Camera: **Angelo Sartore, Austin Haigh, Darcy Gooding**

Gaffer: **Trevor Ripper**

Best boy: **Henry Ripper**

Key Grip: **Tony Hall**

Grip: **Michael Bespalov**

Aerial Rigging Specialist: **Tiny Good, Showtech Australia**

Special FX: **Clint Dodd**

Makeup Artist: **Yvonne Borland**

Special FX Makeup: **Ali Rae**

Costume Assistant: **Juliette Whitney**

Tailor: **Susan Skinner**

Production Assistant: **Paige Gibson**

Stills Photography: **Lukas White, Andrew Knox**

**The Lazarus Film is a starkraving production**  
([www.starkravingproductions.com.au](http://www.starkravingproductions.com.au))

### CAST

'Shadow' Newton: **Alya Manzart**

Mary Lou (Dancer): **Marlo Benjamin**

Mary Lou (Nightclub, Ghost): **Darcey Eagle**

Burlesque Dancers, "It's No Game": **Frenchie Holiday, Ferri Maya, Douglas Nightingale** ("Doug Night"), **Jasmine Ryes, Justine Locklier** ("Loli Box"), **Angel Edwards, Elisa Fanin, Shannon Anthony Marino**

### OUR HEARTFELT GRATITUDE...

**Christian Wagstaff, Keith Courtney** – 1000 Doors

The Vision House - **Barry Malseed, James MacGregor** and **Benoit McCullough**

The dozens of talented and generous people who enthusiastically starred in the *Lazarus* films, lending us their eyes, mouths, hands, and stellar dance moves.

# THE PRODUCTION COMPANY ORCHESTRA

MUSICAL DIRECTOR/GUITAR 1  
**JETHRO WOODWARD**

ASSOCIATE MUSICAL DIRECTOR/KEYBOARD 1  
**PAUL WHITE**

KEYBOARD 2  
**MICHELLE NGUYEN**

TENOR AND BARITONE SAXOPHONE  
**CARLO BARBARO**

TENOR AND BASS TROMBONE  
**IAN BELL**

GUITAR 2  
**MARCUS KURBAN**

ELECTRIC BASS  
**CRAIG NEWMAN**

DRUMS  
**GERRY PANTAZIS**

ORCHESTRAL SERVICES MANAGER  
**JAMES KEMPSTER**

ORCHESTRAL ASSISTANTS  
**SABRINA YEH, DAVID YOUNGS**





# DAVID BOWIE

COMPOSER and WRITER

David Bowie released over thirty albums throughout his fifty years in the music industry, including *The Man Who Sold The World*, *Space Oddity*, *The Rise and Fall of Ziggy Stardust*, *Aladdin Sane*, *Diamond Dogs*, *Station to Station*, *Young Americans*, *Low and Heroes* with Brian Eno and Tony Visconti, *Outside* with Eno, *Heathen*, and, most recently, *The Next Day*, which was critically lauded across the world, and in 2014 the compilation *Nothing Has Changed*.

As an actor, Bowie appeared on Broadway in *The Elephant Man*, and can be seen in the films *The Prestige*, directed by Christopher Nolan, as well as Nicolas Roeg's *The Man who Fell To Earth*, Martin Scorsese's *The Last Temptation Of Christ*, Tony Scott's *The Hunger* and Nagisa Oshima's *Merry Christmas Mr Lawrence*. In 2007, Bowie starred as himself in an acclaimed episode of *Extras*, Ricky Gervais' series on HBO.

In 1996, Bowie was inducted into the Rock and Roll Hall of Fame, and in 1999, he became a Commandeur dans L'Ordre des Arts et des Lettres.

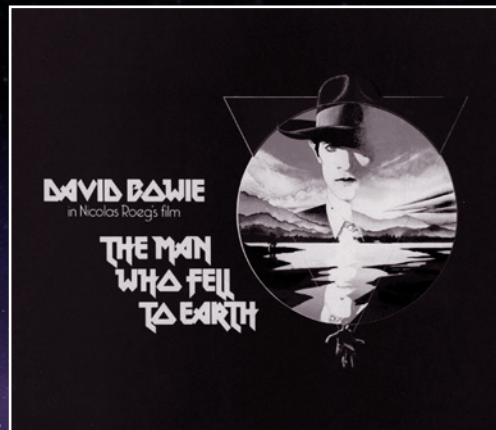


# ENDA WALSH

WRITER

Recent work includes: *Rooms* (Galway International Arts Festival/Barbican); *Grief is the Thing with Feathers* (Complicite/Landmark/Galway International Arts Festival) *The Same* (Corcadorca); *Arlington* (Landmark/Galway International Arts Festival); *Lazarus* (New York Theatre Workshop); *The Second Violinist* (Irish National Opera/Landmark); *The Last Hotel* (Landmark/Wide Open Opera); *Ballyturk* (Landmark/Galway International Arts Festival, Irish Tour, Royal National Theatre); and *Misterman* (Landmark/Galway International Arts Festival, Galway, Royal National Theatre, St. Ann's Warehouse).

Other work includes: - *Once* (New York Theatre Workshop/West End/Broadway/Worldwide); *Penelope* (Druid, Irish Tour, Edinburgh, London, New York St. Ann's Warehouse); *The New Electric Ballroom* (Kammerspiele, Munich, Ireland, London, New York St. Ann's Warehouse, LA, Australia); *The Small Things* (Paines Plough/Menier Chocolate Factory); *Bedbound* (Dublin Theatre Festival Traverse, Royal Court Theatre, Irish Rep New York); and *Disco Pigs* (Corcadorca, World Tour). His work has been translated into many languages and has been performed internationally since 1996. In 2014 he received an Honorary Doctorate from Galway University.



# WALTER TEVIS

WRITER

Walter Tevis was born in San Francisco in 1928 and died in New York in 1984. He was the author of six novels: *The Hustler*, *The Man Who Fell To Earth*, *Mockingbird*, *The Queen's Gambit*, *The Steps of the Sun*, *The Color Of Money*; and a collection of short stories *Far From Home*.

Three of his novels were adapted for film: *The Hustler* (Robert Rossen director); *The Man Who Fell To Earth* (Nicholas Roeg, director); *The Color of Money* (Martin Scorsese director).

From the NYTimes review of *The Man Who Fell To Earth* film: "Beautiful science fiction (Newton) acquires a moving, tragic force as a stranger, caught and destroyed in a strange land...The story of an extra terrestrial visitor from another planet is designed mainly to say something about life on this one." Jonathan Lethem writes of Walter as a writer: "A master manipulator of archetypes, an artist capable of delving into the zeitgeist while nevertheless remaining on his own pure search for himself."



# ROBERT FOX

FILM and THEATRE PRODUCER

**Australia** – *The Boy From Oz*; *Hugh Jackman's Broadway to Oz*; *Talking Heads*.

**West End** – David Bowie's *Lazarus*; *Chess*; *Hangmen*; *The Audience*; *Stephen Ward*; *Fatal Attraction*; *Skylight*; *The Judas Kiss*; *The Harder They Come*; *The Lady from Dubuque*; *Frost/Nixon*; *Hedda Gabler*; *The Breath of Life*; *Vincent in Brixton*; *The Caretaker*; *The Lady in the Van*; *Amy's View*; *Little Malcolm and his Struggle Against the Eunuchs*; *Closer*; *Masterclass*; *Who's Afraid of Virginia Woolf*; *Burning Blue*; *Three Tall Women*; *Me and Mamie O'Rourke*; *Vita and Virginia*; *The Importance of Being Earnest*; *When She Danced*; *Burn This*; *Smelling A Rat*; *JJ Farr*; *Lettice and Lovage*; *Orphans*; *After Aida*; *Interpreters*; *Torch Song Trilogy*; *Crystal Clear*.

**Broadway** – *Hangmen*; *The Audience*; *Lazarus*; *Skylight*; *Hugh Jackman Back on Broadway*; *A Behanding in Spokane*; *Exit The King*; *God of Carnage*; *Frost/Nixon*; *The Vertical Hour*; *The Pillowman*; *The Boy From Oz*; *Gypsy*; *Salome*; *Closer*; *Amy's View*; *The Blue Room*; *The Big Love*.

**Film** – *Wilde Salome*; *Atonement*; *Notes on a Scandal*; *Closer*; *The Hours*; *Iris*; *A Month By The Lake*; *Another Country*.

**TV** – *The Crown*

[www.robertfoxlimited.com](http://www.robertfoxlimited.com)





# CREATIVE TEAM

## MICHAEL KANTOR

DIRECTOR



Michael was the Artistic Director of Malthouse Theatre from 2005 to 2010.

Malthouse Theatre credits include *Sleeping Beauty*, *The Ham Funeral*, *Not Like Beckett*, *Journal Of The Plague Year*, *Babes In The Woods* (The Wesfarmers Arts Commission), *The Odyssey* for the Melbourne and Perth International Arts Festivals, *Through The Looking Glass* (with Victorian Opera), *Vamp*, *Woyzeck*, *Optimism* (with STC, Sydney Festival and Edinburgh International Festival), *Happy Days*, *Elizabeth – Almost By Chance A Woman*, *The Threepenny Opera* (with STC), *Meat Party*, *Natural Life* (with Adelaide Festival) and *A Golem Story*.

In 2016 Michael directed Meow Meow's *Little Mermaid* (for Malthouse Theatre/ Sydney/Perth/Auckland International Arts Festivals) to great acclaim and adapted *King Lear* into two indigenous languages for *The Shadow King* that premiered at the Malthouse Theatre and won Michael the Helpmann Award for direction. It later toured to Adelaide, Perth, Sydney, Brisbane, Darwin, and London.

Other credits include *Excavation* for the 1996 Adelaide Festival, *Lenz* for the 1996 Melbourne International Arts Festival, *Howard Katz* for the Sydney Theatre Company and *The Caucasian Chalk Circle*, *Macbeth*, *The Ham Funeral* and *Ubu* for Belvoir St Theatre.

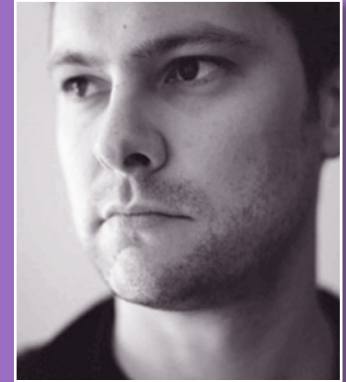
Operas Michael has directed include *The Burrow* for the 1994 Perth Festival and, for the 2000 Adelaide Festival, *Moon Spirit Feasting*.

Michael directed Chunky Move's 2003 Melbourne Festival production *Tense Dave*, which toured to the Sydney and Perth festivals and New York and has collaborated with Barrie Kosky's Gilgul Theatre, performing in *The Dybbyk*, *Es Brent*, *The Wilderness Room* and *The Operated Jew*.

Michael's first feature film *The Boy Castaways* premiered at the Adelaide International Film Festival in October 2015.

## JETHRO WOODWARD

MUSICAL DIRECTOR and SOUNDSCAPE DESIGN



Jethro is a Melbourne-based composer, musical director, arranger, musician and sound designer recognised for his expansive and highly layered film, theatre and dance scores. A multi Green Room Award winner and Helpmann nominee, he has worked with some of Australia's leading major and independent companies including Malthouse Theatre Company, Melbourne Theatre Company, Sydney Theatre Company, Belvoir, Melbourne Symphony Orchestra, Opera Victoria, Chamber Made Opera, Back to Back, Arena, Windmill, Chunky Move, Lucy Guerin, Australian Dance Theatre, Aphids, Stuck Pigs Squealing, Rawcus, and more.

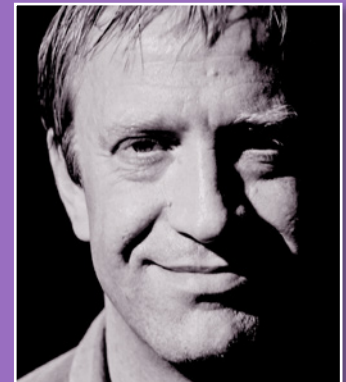
Recent works include *Distant Matter* (Staatsballett Berlin), *Common Ground* (Chunky Move/Dance Massive), *Rumplestiltskin* (Windmill/Southbank Centre London), *Paul Copsis & the Fitzroy Youth orchestra* (Sydney Festival) and *Rita Dreaming* in collaboration with Meow Meow for Sgt. Peppers 50th anniversary Festival, Liverpool.

Jethro regularly tours his work internationally and has won Green Room Awards for his work on *Song for a Weary Throat*, (Rawcus), *For The One Who Walk Away* (St Martins), *The Bloody Chamber* (Malthouse Theatre), *Moth* (Malthouse Theatre / Arena Theatre), *Goodbye Vaudeville Charlie Mudd* (Malthouse Theatre / Arena Theatre) and *Irony Is Not Enough* (Fragment 31).

In 2018 Jethro was the recipient of the GRAA Technical achievement Award.

## PAUL WHITE

ASSOCIATE MUSICAL DIRECTOR



Paul has been involved in various capacities with many of the landmark music theatre productions of the last thirty years, often on tour throughout Australasia and Asia. He was Musical Director of several productions of *Cats*, including tours with Delta Goodrem and Lea Salonga (RUG), *A Chorus Line* directed by Baayork Lee (TML Enterprises), *Oliver!* starring John Waters (Cameron Mackintosh, IMG), *Annie* starring Anthony Warlow (Macks Entertainment, SEL, GFO), *Chicago* starring Caroline O'Connor (IMG) and the all-star production of *Grease – The Arena Spectacular* (SEL, GFO).

Now based in Melbourne, Paul is thrilled to be involved in The Production Company's *Lazarus*.



# CREATIVE TEAM

## STEPHANIE LAKE

CHOREOGRAPHER



Stephanie is a multi award-winning choreographer, dancer and director of Stephanie Lake Company. Her performance career spans twenty years, touring widely with Chunky Move, Lucy Guerin Inc and Balletlab. Her acclaimed dance works including *Skeleton Tree*, *COLOSSUS*, *Replica*, *Pile of Bones*, *Double Blind*, *DUAL*, *A Small Prometheus*, *AORTA* and *Mix Tape* have toured internationally to Theatre National de Chaillot (Paris), Concertgebouw (Belgium), Dublin Dance Festival, Aarhus Festival (Denmark), Hong Kong International Festival, Tramway (Glasgow) among many others.

In Australia Stephanie's works have been presented in Melbourne Festival, Sydney Festival, Sydney Opera House, Powerhouse Brisbane, Arts Centre Melbourne, Arts House and Theatre Royal. Stephanie was appointed inaugural Resident Director of Lucy Guerin Inc in 2013, which included working as Guerin's assistant at Lyon Opera Ballet. Stephanie is the current recipient of the Australia Council Fellowship for Dance and previously the prestigious Sidney Myer Creative Fellowship and Peggy Van Praagh Choreographic Fellowship.

Stephanie's works have won multiple awards for Outstanding Choreography including Australian Dance Awards (2018 and 2014), Helpmann Award (2014) and Green Room Award (2011). She has created works for New Zealand Dance Company, Sydney Dance Company, Chunky Move, Queensland Ballet, Frontier Danceland (Singapore), Dancenorth, Tasdance and Sydney Symphony. She currently sits on the Advisory Board for the Victorian College of the Arts and is Patron of Moves Festival and Ambassador of Stompin Youth Dance. Stephanie collaborates across theatre, opera, film, visual art and music video and has directed several large-scale participatory dance works for over a thousand participants. The video trailer for SLC's recent show *COLOSSUS* has gone viral, reaching millions of viewers.

*Lazarus* is her first collaboration with The Production Company and she's thrilled to join the team.

## TRACIE MORLEY

RESIDENT CHOREOGRAPHER



Tracie's choreographic credits include *Absinthe Las Vegas*, *Frayed* (ABC/Sky UK), *Absinthe Los Angeles*, *Top of The Lake* (BBC), *Danny Deckchair*, *Absinthe Tour Le Monde*, *Empire Spiegelworld* and *Dancing With The Stars*. She was Choreographic Assistant on the films *South Pacific*, *The Great Gatsby* and *Bootmen* and worked on *Happy Feet* and *Happy Feet 2*.

She was Assistant Choreographer/Performer in *The Boy From Oz*, *Funny Girl* and *Jesus Christ Superstar* and Resident Director/Choreographer on *Sisterella*, *High School Musical* and *Oh What a Night* and Resident Choreographer/Dance Captain/Performer in *King Kong*, *Singin' In the Rain* and *My Fair Lady*. She played the role of Travesty and was also Dance Captain for *Moulin Rouge*. Other productions include *Goddess*, *Strictly Ballroom*, *West Side Story* and *Dirty Dancing*.

## NATASHA PINCUS

FILM DIRECTOR



Natasha graduated with first class honours in Law and Science. She worked as a research scientist and corporate lawyer before leaving both vocations to focus on her screenwriting and directing career.

Natasha's screenplay *Clive* was included on the US Hollywood Blacklist and was a semi-finalist of the Nicholl Fellowship. Her screenplay *Middle of the Air* won the UCLA Screenwriting Competition. The produced feature film of Natasha's screenplay *Fell* (directed by Kasimir Burgess) premiered in competition at the Sydney Film Festival. Natasha has written more than twenty feature film scripts, including adapting the Pulitzer-nominated novel *Snow Child* for New York producers Amy Hobby and Anne Hubble (Tangerine Entertainment) and co-writing *The Twisted* for Ridley Scott's Scott Free Productions.

Natasha is internationally regarded for the distinctive music video works she has created for a number of Australia's favourite musicians including Powderfinger, Paul Kelly, Gotye, Missy Higgins, Kasey Chambers, The Paper Kites, Pete Murray and Sarah Blasko. Natasha has won two ARIA awards for Best Music Video and was nominated for the MTV VMA Awards for Best Music Video and Best Editing.

Natasha's iconic video for Gotye's *Somebody That I Used to Know* has been viewed over a billion times on YouTube.

## NICK ROUX

PROJECTION DESIGNER



Nick Roux is an artist working in sound and video. His work is primarily focused on live performance and has manifested itself in composition, instrument creation, computer programming and visual/spatial design. He has created work locally and internationally across a wide spectrum of artistic platforms from solo gallery performances to multi-million dollar main stage theatrical productions.



# CREATIVE TEAM

## ANNA CORDINGLEY

SET and COSTUME DESIGNER



Anna is an award-winning set and costume designer for theatre, opera, dance, musical theatre and cabaret whose designs have been seen by audiences throughout Australia, Europe, Britain and the United States. She also designs exhibitions and events and creates public art and installation.

Anna's designs for stage include *Don Giovanni* (Opera Queensland), *Aida* (Opera Australia) costumes, *Sunday In The Park With George* (Victorian Opera), *The Threepenny Opera* (VO/Sydney Theatre Company/Malthouse), *Richter/Meinhof Opera* (Melbourne Festival) for MTC, *Abigail's Party* set, *Jasper Jones*, *Death and the Maiden* (with STC), *Anthony and Cleopatra*, *Richard III*, *Romeo and Juliet*, *Tartuffe*, *Phedre*, *Macbeth* and *Julius Caesar* (Bell Shakespeare), *Masquerade* (Griffin/STCSA), for Malthouse, *The Bloody Chamber*, *A Golem Story*, *The Story of Mary Maclane by Herself* (with Griffin), *One Night The Moon*, *Knives in Hens* (with STCSA), *Happy Days* (with Belvoir), and Meow Meow's *Little Mermaid* and Meow Meow's *Little Match Girl*, *An Act Of Now* and *Connected* (Chunky Move) and *Human Interest Story* (Lucy Guerin).

Anna won a Helpmann Award for *Jasper Jones* and has two Green Room Awards for best design. She has received many award nominations including the Helpmann Award, the Sydney Theatre Award, Green Room Awards and APDG Awards. Anna was also awarded the Kristian Fredrikson Scholarship and the John Vickery Scholarship.

Anna is Lecturer in Design at The University of Melbourne (VCA) and the Design Akademie Berlin. She is currently designing *Storm Boy* for MTC and QT and a new *Carmen* for Opera Australia.

View Anna's designs at [annacordingley.com.au](http://annacordingley.com.au)

## PAUL JACKSON

LIGHTING DESIGNER



Paul is a multi-award-winning lighting designer and theatre-maker whose work has featured across Australia, New Zealand, the United States, Asia, Europe and the United Kingdom.

He has designed lighting for The Australian Ballet, Royal New Zealand Ballet, West Australian Ballet, Berlin Staatsballett, Victorian Opera, West Australian Opera, Sydney Theatre Company, Melbourne Theatre Company, Gordon Frost Organization, TML, The Production Company, Bell Shakespeare, Playbox, Malthouse, Belvoir, Ballet Lab, Lucy Guerin, Chunky Move, World of Wearable Art New Zealand, KAGE, La Mama, Chamber Made Opera and many others.

Paul has received a Helpmann Award, a Sydney Theatre Award, seven Green Room Awards, three Australian Production Design Guild Awards, and thirty-one Green Room Award nominations. He is the current recipient of an Australia Council for the Arts Fellowship. Paul is a graduate of the University of Melbourne and RMIT.

## SYSTEM SOUND TEAM

System Sound has been associated with The Production Company on 60 Productions over 20 years.



### PETER GRUBB

A director of System Sound, Peter was Associate Designer for the original productions of *Les Misérables*, *Spamalot*, *Mamma Mia!* and *Matilda* and Designer for tours of *Cats*, *The Witches of Eastwick*, *Oliver*, *Avenue Q*, *Miss Saigon*, *Mary Poppins*, and *Strictly Ballroom*.

For The Production Company, he has co-designed *She Loves Me*, *Call Me Madam*, *They're Playing Our Song*, *Sunset Boulevard*, *Follies*, *Chess*, *The Pirates of Penzance*, *Guys & Dolls*, *Jerry's Girls*, *Brigadoon* and *A Gentleman's Guide to Love and Murder*.



### KELVIN GEDYE

Joining System Sound in 1991, Kelvin supervised sound for many productions, notably *The Phantom of the Opera*, *Cats* and *Wicked*.

Design credits include *West Side Story*, *Fiddler On The Roof*, *Chitty Chitty Bang Bang*, *Mother & Son*, *Violet* and *Songs For A New World*.

For The Production Company, Kelvin co-designed *Show Boat*, *Nice Work If You Can Get It*, *Curtains*, *Funny Girl*, *Dusty*, *Hello Dolly!*, *Jesus Christ Superstar*, *Brigadoon* and *A Gentleman's Guide To Love & Murder*.



### DAVID TONION

Joining System Sound in 1995, David was Associate for *Miss Saigon* and *Strictly Ballroom* and has engineered productions of *Cats*, *Oliver*, *We Will Rock You*, *Guys & Dolls*, *Billy Elliot*, *Mary Poppins*, *The Addams Family*, *Once*, *Kinky Boots* and *The Book of Mormon*.

He Co-Designed The Production Company's *Anything Goes*, *Kismet*, *Chess* and *West Side Story* (Green Room Awards), *Gypsy*, *Nice Work If You Can Get It*, *Jerry's Girls*, *Funny Girl*, *Jesus Christ Superstar* and *Brigadoon*. He was Production Engineer for *The Curious Incident Of The Dog In The Nighttime* and is Associate for *Harry Potter And The Cursed Child*.

## JACK SCANDRETT

Jack manages the Stage Sound for *Lazarus*, his nineteenth show for The Production Company. He has worked on many of System Sound's major productions, here and overseas in the last eight years.



# JULIETTE WHITNEY

ASSOCIATE SET AND COSTUME DESIGNER



Juliette graduated in 2017 from the Victorian College of the Arts. Her credits include *Speak of the Devil*, *Chemistry*, *Night*, *mother* and *Lobby Hero*. Since graduating she has been fortunate enough to work with Melbourne Theatre Company, The Rabble and Bangarra Dance Theatre.

In 2017 Juliette was awarded the Cassidy Bequest Scholarship and she also had the opportunity to work at Edinburgh Fringe Festival in 2018.

*Lazarus* is Juliette's first engagement with The Production Company. She is thrilled to be working with Michael Kantor and his cast and creative team. She thanks her family, collaborators and Anna Cordingley above all for her continuous support.

## UNDERSTUDIES



### KAYA BYRNE

Kaya is a graduate of the Victorian College of the Arts, where he completed a Bachelor of Fine Arts in Music Theatre.

He recently performed in *West Side Story* on Sydney Harbour (Opera Australia), appeared in seasons of *The Wind In The Willows* (Australian Shakespeare Company) both in Melbourne and Adelaide, *Gilligan's Island: The Musical* (Left Bauer Productions) and has completed two educational theatre tours with Echelon Productions.

Kaya has also appeared in the short films *Sweet Dreaming* (Katie Escane) and *Strings* (Jordan Sorby). *Lazarus* is Kaya's first show with The Production Company and he is thrilled to be joining the team!



### ANDREW COOK

Andrew last appeared with The Production Company in *Jesus Christ Superstar*. He has enjoyed an unbroken run in successful musical theatre productions, having only recently finished playing Vittorio Vidal in the musical *Sweet Charity* in Brisbane. Prior to this he toured Australia in *Beautiful: The Carole King Musical* playing Bill Medley and Nick (understudying Gerry Goffin and Donnie Kirschner).

Other credits include *Matilda: The Musical* and the Adelaide and Brisbane seasons of *Priscilla: Queen of the Desert*. He played the original Wayne Burns in the musical *Strictly Ballroom* and understudied Jack Driscoll in *King Kong* for Global Creatures. Andrew made his professional debut in the Cat Stevens musical, *Moonshadow*. He is a WAAPA graduate.



### MACKENZIE DUNN

Originally from Perth, Mackenzie is a 2017 graduate from WAAPA with a Bachelor of Arts (Music Theatre).

Shortly after graduating, Mackenzie made her professional debut in *Black Swan* State Theatre Company's production of *Summer of the Seventeenth Doll* in the role of Bubba Ryan, for which she was nominated for Best Supporting Actor in the 2018 Performing Arts Awards WA. She then went on to perform the role of Squeaky Fromme in *Assassins*, also with Black Swan State Theatre Company. Most recently, Mackenzie played the role of Francine in the national tour of *Jersey Boys*.

Mackenzie is thrilled to be making her debut with The Production Company in *Lazarus*.

## THE PRODUCTION COMPANY IS MOST GRATEFUL FOR THE GENEROUS SUPPORT AND ASSISTANCE OF OUR PATRONS

Susan Alberti AC  
Michael & Louise Allen  
Helen & Maurice Alter  
Janet Arndt  
Robyn & Ted Baillieu  
Ian Baker & Cheryl Saunders  
John & Meredith Baldwin  
Marilyn & Peter Bartels AO  
Bruce & Adela Bartrop  
John & Lorraine Bates  
Judy Becher  
Trevor W. Brown AM  
Linda Bruce & Alan Tootell  
Ita Buttrose AO, OBE  
B. Cain  
Terry Campbell AO & Christine Campbell  
Maria Casalbuono & Tania De Carli  
Chef's Hat Australia Pty Ltd  
Rob Craig  
Kerry & Brendan Danaher  
Brian M. Davis  
Margaret & John Dickman  
Matt & Nathan Duckworth  
Andrew & Joy Duncan  
Jeff & Jenny Egan  
Susan & Don Fry  
Raphael & Fiona Geminder & Family  
Adele & Don Givoni  
Alan Gormley & Michael Dickson  
Clare & Matt Handbury  
Paula Hansky OAM  
Jill & David Heathershaw  
Adeline Hiew  
Brian J. Hurlock  
Jim Ilievski, CKI Group  
Dr Alastair Jackson AM  
Christopher Jackson  
David A. Jackson  
Larry & Stephanie Kallenbach  
Ruth & Robert Kaye  
Robert & Mem Kirby  
Coral Knowles  
George Krawat  
Miriam & Michael Lasky  
Geraldine Lazarus & Greig Gailey  
Rosie Lew & Family  
Eve Mahlab AO & Frank Mahlab  
Robert & Nicole McIntosh  
Greg McManus

Dr Mark & Dr Alla Medownick  
Tom Morris OAM & Roslyn Morris  
Dr Chris Moss Plastic Surgery  
Mrs Joan Muir  
Dr Paul Nisselle AM  
Barry Novy & Susan Selwyn  
Genevieve Nunan  
OGLIA-LORO Couture  
Marylou & Raymond Orloff  
Diane & Glen Orwin  
Jenny & Stuart Packer  
Jill Page OAM  
Ronald Peel & Keith Chivers  
Peter Philpott & Robert Ratcliffe  
Tim & Trish Pitt  
Heloise Pratt AM  
Gina Rentzis  
Sara & Syd Robenstone  
Kay Rodda  
Lois Roffey  
Zelda Rosenbaum OAM & Maurice Rosenbaum  
Hannah & Michael Roth  
RR Partners  
Vince & Kelly Sabatino  
Mr & Mrs Alfredo & Mirella Salera  
Phil Scanlan & Julie Singer Scanlan AO  
Michael Schwarz & David Clouston  
Ziva Shavitsky  
C Shay  
Gary Singer & Geoffrey Smith  
The Smalley Family  
The Jack & Robert Smorgon Families Foundation  
Ezekiel Solomon AM  
The Spencely Family  
Ron & Anne Stobaus  
The Sunraysia Foundation  
Eva Sweet  
Joel & Liora Symons  
Dr Valerie Tarrant OAM & Dr Peter Wyllie Johnston  
Michael Troy  
Leon & Sandra Velik  
Heidi Victoria  
Nechama Werdiger  
Paul Wheelton AM KSJ  
Ed Worsley  
Aaron Zachariusz

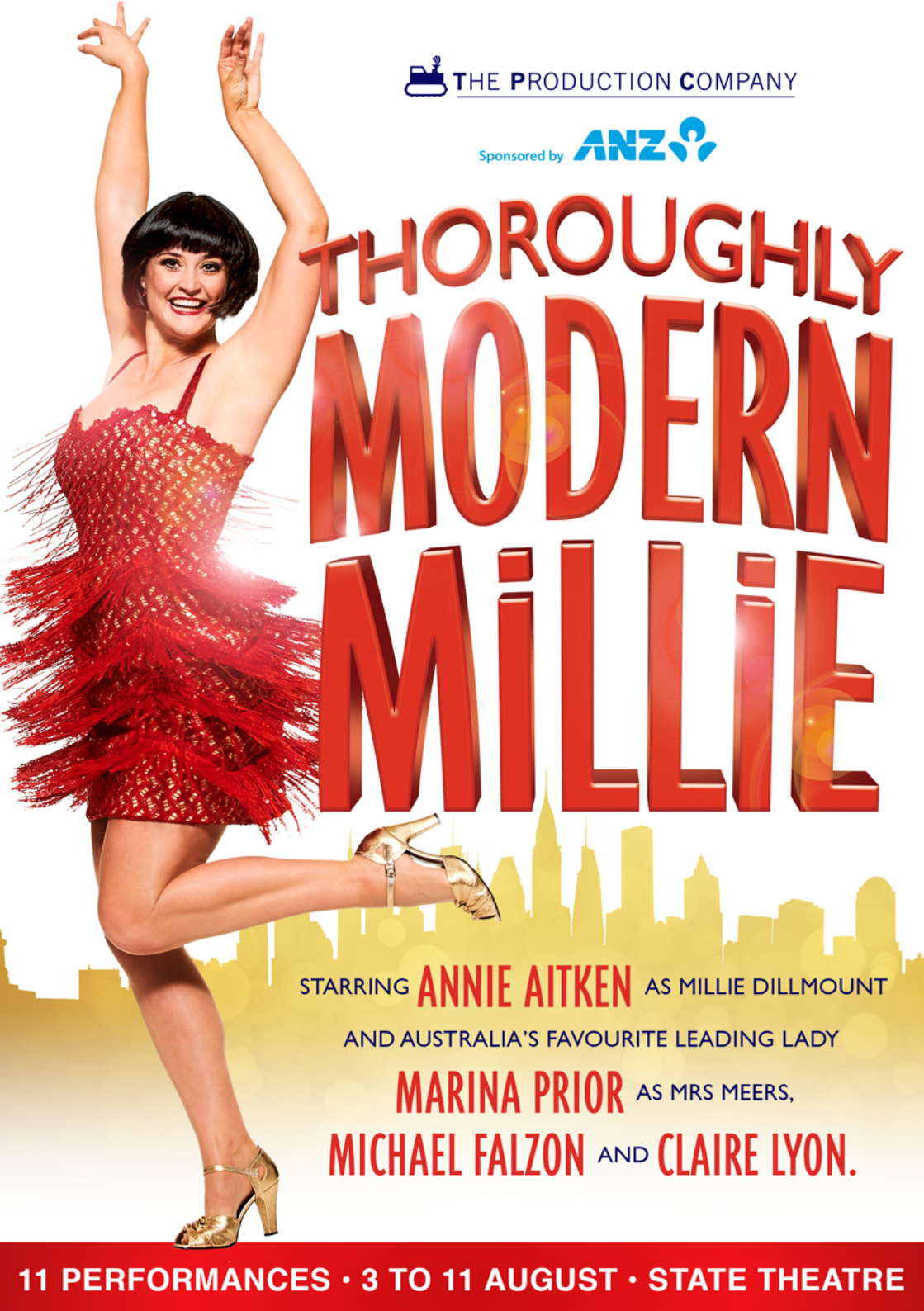
Anonymous (5)

Our Patrons are our loyal supporters who assist TPC to bring the best musicals to Arts Centre Melbourne. Funds raised through the Patrons Program enable the company to showcase Australia's brightest professional musical theatre talent. Enquiries : email Simone Goodwin sg@theproductioncompany.com.au or call 9247 4800.



 THE PRODUCTION COMPANY

Sponsored by 



# THOROUGHLY MODERN MILLIE

STARRING **ANNIE AITKEN** AS MILLIE DILLMOUNT

AND AUSTRALIA'S FAVOURITE LEADING LADY

**MARINA PRIOR** AS MRS MEERS,

**MICHAEL FALZON** AND **CLAIRE LYON.**

11 PERFORMANCES • 3 TO 11 AUGUST • STATE THEATRE