



The

Dictionary

of Lost

Words

SYDNEY THEATRE COMPANY AND STATE THEATRE COMPANY SOUTH AUSTRALIA PRESENT

# THE DICTIONARY OF LOST WORDS

ADAPTED FOR THE STAGE BY VERITY LAUGHTON  
FROM THE NOVEL BY PIP WILLIAMS

**HARRY NICOLL**

BRETT ARCHER

**LIZZIE LESTER/  
MRS SMYTHE/MARIA**

RACHEL BURKE

**ESME NICOLL**

BRENNA HARDING

**DITTE/MABEL/  
MEGAN/ALICE**

KSENJA LOGOS

**TILDA TAYLOR/SARAH/  
FREDERICK SWEATMAN**

ANGELA MAHLATJIE

**SIR JAMES MURRAY**

CHRIS PITMAN

**GARETH/MR CRANE**

CARLOS SANSON JR

**BILL TAYLOR/  
ARTHUR MALING**

ANTHONY YANGOYAN

**DIRECTOR**

JESSICA ARTHUR

**SET DESIGNER**

JONATHON OXLADE

**COSTUME DESIGNER**

AILSA PATERSON

**LIGHTING DESIGNER**

TRENT SUIDGEEST

**COMPOSER &  
SOUND DESIGNER**

MAX LYANDVERT

**ASSISTANT DIRECTOR**

SHANNON RUSH

**INTIMACY & FIGHT  
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RUTH FALLON

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SIDNEY YOUNGER

**ADDITIONAL FIGHT DIRECTION**

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**PRODUCTION MANAGER**

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BEN ANDREWS

**VIDEO SUPERVISOR**

MICHAEL HEDGES

**VIDEO OPERATOR**

SEAN HEALY

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SUPERVISOR**

ALICIA BROWN

**WIG STYLIST**

ANDREW KESHAN

**PRODUCTION PHOTOGRAPHER**

DANIEL BOUD

**FOR STCSA:**

**PRODUCTION MANAGER**

GABRIELLE HORNHARDT

**AV SYSTEM DESIGN**

LACHLAN TURNER

**WIG REALISER**

JANA DEBIASI

Sydney Theatre Company and State Theatre Company South Australia acknowledge the traditional custodians of the lands and waters on which this production was created and is performed. We pay our respects to Elders past and present, and we extend that respect to all Aboriginal and Torres Strait Islander people with whom we work and with whom we share stories.

3 HOURS, INCLUDING INTERVAL

THIS PLAY PREMIERED AT DUNSTAN PLAYHOUSE, ADELAIDE FESTIVAL CENTRE ON 27 SEP 2023

THIS SEASON OPENED AT PLAYHOUSE, ARTS CENTRE MELBOURNE 17 FEB 2024



VENUE PARTNER





# A MESSAGE FROM KIP WILLIAMS

**“[The] novel is in very safe hands thanks to Verity Laughton’s ingenious adaptation and Jessica Arthur’s visionary direction.”**

Sydney Theatre Company is a place where Australian stories are brought to vivid and brilliant life. Over the years, adaptations of some of this country’s finest and most beloved works of literature have formed a key part of the new Australian work that we stage. There’s something magical about watching characters step off the page and onto the stage.

*The Dictionary of Lost Words* is the latest addition to this wonderful tradition, and we could not be more thrilled to be joining with our colleagues at State Theatre Company South Australia to bring Pip Williams’ international bestselling hit to a whole new audience.

This production represents the coming together of three great Australian artists; Williams’ touching, transporting and empowering novel is in very safe hands thanks to Verity Laughton’s ingenious adaptation and Jessica Arthur’s visionary direction. Along with an incredible creative team and a cast made up of fabulous

performers, many of them making their STC debut, these storytellers have created a remarkable theatrical experience that manages to simultaneously honour the profound pleasures of the original novel and leverage the unique impact of live performance.

This is a story about the power of words, the way that language shapes our understanding of the world and of history, and the way words can be used to confer power. So, to have Pip Williams’ beautiful words spoken out loud, as part of this detailed and luscious production, is a very special experience indeed, and one I’m overjoyed to be sharing with all of you. Enjoy!

Kip Williams  
Artistic Director & Co-CEO  
Sydney Theatre Company



# A MESSAGE FROM MITCHELL BUTEL

**“It is a story about love, family and friendship but firstly, about words...”**

Well, hello there, Melbourne.

Everyone at State Theatre Company South Australia is thrilled to see this extraordinary production finally reach Naarm.

It is a story about love, family and friendship but firstly, about words – their meaning, their value and their history, and the people who have spoken those words. It’s a true honour to see this story come to life now on the lands of the Wurundjeri people, after acclaimed and sold-out seasons on the lands of the Kurna and Gadigal peoples. There is a line between the original storytellers of this nation and the story first imagined by the wonderful South Australian novelist, Pip Williams and we’re so delighted to now share that connection with you.

I feel so grateful that Pip agreed to our Company’s desire to commission an adaptation of her award-winning and beloved book and that Verity Laughton, another great South Australian writer, agreed to reimagine that book into this remarkable play.

The gratitude continues to our friends and co-producers at Sydney Theatre Company

who came on board to help realise this theatrical dream and to a truly brilliant and masterful cast and creative team, led by our indomitable director, Jessica Arthur.

At State Theatre Company South Australia, our goal is to produce phenomenal, transformative and inclusive theatre that meets that moment and to then take that theatre to the world.

The past few years have seen the most extensive touring in our Company’s 50-year history and to cap that off with this season at Arts Centre Melbourne is a total delight for us.

We hope you experience similar delight witnessing this beautiful, witty and powerful work.

Mitchell Butel  
Artistic Director & Co-CEO  
State Theatre Company South Australia



## SYNOPSIS

In Oxford in the late nineteenth century, one of the greatest projects in the history of English is underway: the creation of the first edition of The Oxford English Dictionary. In the 'Scriptorium' – a corrugated iron shed in a backyard – a team of dedicated lexicographers work tirelessly to produce what was to become the definitive record of the language.

But beneath the Scriptorium's worktable, little Esme Nicoll – the precocious, spirited and curious daughter of lexicographer Harry Nicoll – is hiding and taking it all in.

One day, a slip of paper bearing the word "bondmaid" falls to the floor and into Esme's

secret world. Discarded as an incomplete entry by the lexicographers, "bondmaid" is destined to be absent from the Dictionary. But the slip enchants Esme, who begins to collect more and more discarded words – many of them poignantly associated with women and womanhood – compiling a makeshift dictionary all her own.

So begins Esme's adventure, growing up through one of the most turbulent and radical periods in European history and discovering, as she goes, the secret power of these almost-forgotten treasures.

# A NOTE FROM PIP WILLIAMS

In 2015, or thereabouts, I read a book called *The Surgeon of Crowthorne*. It is a non-fiction book written by Simon Winchester, and it is, in part, about the making of The Oxford English Dictionary. It got me thinking about how language has been defined, how it has been moderated, corralled, and controlled.

It made me wonder if some words had been left out of the dictionary – words that had never been written down, words that were spoken by women in the birthing room, the scullery, or the laundry. It made me wonder if The Oxford English Dictionary might be a gendered document, and whether that mattered.

Then one day I imagined a little girl called Esme, hiding beneath the sorting table in the Scriptorium where all the words of the English language were being defined. It was July and I remember the heat from our fire and my green notebook propped on my knees. I remember writing word after word, line after line, paragraph after paragraph. I remember describing the shoes of all the lexicographers, a dusty shaft of light, and a word falling from the edge of the sorting table.

Over the next two years I spent hours in the reading room of the State Library of South Australia leafing through beautifully preserved volumes of the OED to find words

that would matter to Esme. I travelled to Oxford and got lost in the archives of Oxford University Press, and I wandered down streets and into buildings that would have been familiar to Esme. I wrote a story called *The Dictionary of Lost Words*, and in 2020 it was finally published, straight into a pandemic.

I thought it would go gently into this new world, be read by a few word nerds, and then settle on a shelf somewhere and become dusty. But that isn't what happened. The book found its way into the hands of readers all over the country, and all over the world. They read it and shared it, and someone passed it on to Mitchell Butel, the Artistic Director at State Theatre Company South Australia.

Early in 2022, Mitchell called me. He invited me for coffee and suggested my book be adapted for the stage. He was excited and optimistic and keen for it to be a co-production with Sydney Theatre Company. In that moment I imagined I was that little girl under the sorting table, and something precious had just fallen into my lap.

When playwright, Verity Laughton, agreed to adapt it, I was relieved my story would be in such safe hands. And when I found out that the director would be Jessica Arthur, I couldn't have been happier. I knew these



Angela Mahlatjie and Ksenja Logos

women would understand the story I had told, and why I felt compelled to tell it. But more importantly, I knew these women would take my story and make it their own.

I have had the unique and wonderful experience of seeing this play come to life. I've attended workshops and rehearsals and sold-out seasons in Adelaide and Sydney. I've been overwhelmed by the generosity of so many people who have brought their passion, experience, creativity, and craft to the telling of this story. From the

stage design to costume, lighting, sound and visual effects, no detail has been overlooked, and each element supports the most talented cast. Together, they have animated the story I put on the page. They've added colour and texture, movement and sound, nuance and understanding. They've created something beyond my imagination, and it is a joy to sit in the audience of a darkened theatre and watch it unfold.

# WRITER'S NOTE

## VERITY LAUGHTON

Pip Williams' *The Dictionary of Lost Words* has a long arc from its heroine Esme's 1880s childhood in Oxford, England, to her lexicographer daughter's opening address at the 1989 Convention of the Australian Lexicography Society in Adelaide. Between and within those events Esme grows up, word-obsessed, with a bright intellect for which there is no outlet. She accepts each blow of fate, working to find resilience and meaning in her modest, circumscribed, but intellectually busy life. She is radicalised through the suffrage movement but even her activist forays are polite, contained, and wary. She maintains an aura of innocence and a commitment to moral principles to the end.

Esme's actions are often secret, even to herself; she lacks power but makes that work for her; and, whilst her society is enmeshed in great events – Victorian England on the cusp of convulsive change, the striving for the female right to vote, the 1914–1918 First World War at 'home' and in the trenches – the great events of Esme's own life are often internal. This is part of the tender and thoughtful intelligence of the narrative voice in the novel. She is a wonderful – and highly original – creation. In terms of an adaptation, however, she does not drive the action, as the protagonist in a stage play usually would. So, to allow her to do so was probably Task #1.

The other striking element of *The Dictionary of Lost Words* is its tone – circular, patient, persistent, observant, quietly determined, like Esme herself. Task #2 was to stay true to this tone, and to her (and her creator's!) passion for words themselves.

And Tasks #3, #4 and #5 might be an interweave of the plot of the stealing of the words/slips and the ripple of events that follow; of the character narrative of Esme, whose attempt to save a remnant of her mother leads to her vocation, but whose mixture of innocence, stubbornness and good nature makes her vulnerable in a damagingly patriarchal world. And the exploration of the theme, to paraphrase Pip Williams' description, 'If words mean different things to men and women, what has been lost in the defining of them?'

It has been a joy to work on this lovely book. In our strident, cut-throat twenty-first century an affirmation of the bonds of affection, of a clear and idiosyncratically endearing sense of deep moral purpose, of found dignity and quiet courage in context of the arbitrary blows of fate – and charm, don't forget charm in its best sense! – feels timely, a guide for a way through damage and complexity that readers have responded to, and I hope audiences can now access.

# DIRECTOR'S NOTE

## JESSICA ARTHUR

Esme is a vessel that captures the words, the experiences and the people that fall through the cracks. She is commonly described as a curiosity; yet what she does is very simple, to question and to interrogate, to endeavour to understand lives beyond her own.

**“Listening, the true superpower beyond the words, is the space that makes dignifying others possible.”**

The suffragist cause points to how we take our democratic rights for granted. Yet, these rights were fought for against a cynical backdrop that assumed the continuation of the status quo rather than the democratic amplification of the voice of women. We find ourselves again in a cynical, determinist cultural cycle; that manipulates the power of words and amplifies meanings to distortion. Esme teaches through her story weaving with others, not so much the power of words, as the rarity and beauty of truly being able to listen. Listening, the true superpower beyond the words, is the space that makes dignifying others possible.



## PIP WILLIAMS

Author

Pip was born in London, grew up in Sydney, and now lives in the Adelaide Hills with her family and an assortment of animals. She has spent most of her working life as a social researcher, studying what keeps us well and what helps us thrive, and she is the author of *One Italian Summer*, a memoir of her family's travels in search of the good life, which was published by Affirm Press to wide acclaim. Her first novel, *The Dictionary of Lost Words*, based on her original research in The Oxford English Dictionary archives, was published in 2020 and became an international bestseller. Its much-anticipated companion novel, *The Bookbinder of Jericho*, became an instant number one bestseller when it was published in April 2023.



## VERITY LAUGHTON

Playwright

Verity is an Australian playwright and poet. Her 30+ produced works have been seen in Australia, New Zealand, Korea, Japan, the UK, and the USA. They include mainstage adult dramas, adaptations, plays for children and families, radio plays, a promenade community event and a musical. Awards include the Griffin Prize (2001); the Inscription Prize (2009) and two AWGIES for Community and Radio Drama (2004). Nominations include the NSW Premier's Award (2012); the STC Patrick White Playwrights Award (2015), the Griffin Prize (2006); two AWGIES (2008); the Rodney Seaborn Prize (in 2007 and 2013); the Blake Poetry Prize (2011) and the Bruce Dawe Poetry Prize (2014). In 2023 her YA fantasy novel was nominated for the Text Unpublished YA Manuscript Award, and she won the Silver Tree Poetry Award. Recent productions include *Long Tan* (Brink Productions) and *The Red Cross Letters* (State Theatre Company South Australia). Her plays are published with Currency Press, Five Senses Press, and the ASC. She has written for TV and video, as well as articles, reviews, and poems in publications such as Australian

Book Review, Best Australian Poems 2016, and The Griffith Review. She completed a PhD in the political theatre of trauma at Flinders University in 2020. Current work includes the SAFC-funded development of a film, *Flatlands*, with director Matthew Thorne; the publication of a book of poetry, *Snake*, with UK-based The Signal House Editions and a song cycle based on a reimagining of Shakespeare's *The Tempest*. She is a member of the 7-ON group of playwrights.



## JESSICA ARTHUR

Director

For Sydney Theatre Company, Jess has directed *The Dictionary of Lost Words*, *Chalkface* (with State Theatre Company South Australia), *The Tenant of Wildfell Hall*, *Grand Horizons*, *Home*, *I'm Darling*, *Wonnangatta*, *Banging Denmark*, *Mosquitoes* and *Lethal Indifference*. Jessica was Associate Director on *Julius Caesar* and *The Tempest*. She has worked as Assistant Director on *Dinner*, *The Harp in the South: Part One and Part Two*, *Chimerica* and *Endgame*. In 2017, Jessica was STC's Richard Wherrett Fellow, in the following year became Directing Associate and was Resident Director from 2019–2022.

Jessica's other directing credits include; *The Wolves* (Belvoir and The Old Fitz); *Kindness and Realism* (NIDA); *Lose to Win*, *Tongue Tied and Amongst Ruins* (The Old Fitz); *The House at Boundary Road Liverpool* (Old 505); *Two Hearts* (The Anchor); the Martin Lysicrates Prize 2018 (Griffin); *Intoxication* (La Mama Courthouse); *Unend* (Never Never Theatre Company); *How Are You?* (Design Canberra Festival); *The Sugar Syndrome* (The Kings Collective) and *Miss Julie* (MTC) as Assistant Director.





## BRETT ARCHER

Harry Nicoll

**Sydney Theatre Company:** *The Dictionary of Lost Words* (with STCSA). **Other Theatre:** includes State Theatre Company South Australia: *A View From the Bridge*, *Noises Off*. Ensemble Theatre: *Spinning into Butter*. **Film:** *Dirty Deeds*, *The Stranger*. **TV:** *The Hunting*, *Home and Away*, *All Saints*, *McLeod's Daughters*, *Changi*, *Life Support*. **Training:** NIDA, Howard Fine and Larry Moss.



## RACHEL BURKE

Lizzie Lester/Mrs Smythe/Maria

**Sydney Theatre Company:** *The Dictionary of Lost Words* (with STCSA). **Other Theatre:** includes State Theatre Company South Australia: *Macbeth*, *A Doll's House*, *In the Club*, *Sense and Sensibility*, *Jasper Jones*, *Decameron 2.0*, *Limit*, *Red Sky Morning*, *Tartuffe* (with Brink). *Isthisyour?*: *Angelique*. Patch: *Cranky Bear*, *The Lighthouse*. RUMPUS: *The Wolves*. ActNow: *Speak Out*. Flinders University: *Foalz*. *The Unrest Cure*: *This Storm*. **As Puppeteer:** Windmill Theatre Co: *Bluey's Big Play* (with HVK), *Beep and Mort*, Windmill Pictures: *Beep*. **As Director:** RUMPUS: *Di and Viv and Rose*. **As Assistant Director:** State Theatre Company South Australia: *Boys & Girls*. *Tiny Bricks*: *As One*. Flinders Drama Centre: *Love and Information*. **As Intimacy Consultant:** Adelaide Festival: *Requiem*. **Training:** Flinders University.



## BRENNA HARDING

Esme Nicoll

**Sydney Theatre Company:** *The Dictionary of Lost Words* (As Understudy, with STCSA), *Appropriate*, *Jumpy*. **Other Theatre:** Malthouse: *Cloudstreet*. Belvoir: *The Wolves*. Griffin Theatre Company: *The Almighty Sometimes*, *The Bleeding Tree*. Black Swan State Theatre Company: *Cloudstreet*. Redline: *The Wolves*. MTC: *Jumpy*. LUME: *The Gulf*. **Film:** *The Turning – Cockleshell*. **As Producer:** *Right Here*, Lume: *The Gulf*. Tough Kids Productions: *Blood Wedding*, *Only the Beautiful*. **TV:** *First Day*, *Glitch*, *Black Mirror*: *Arkangel*, *Sheilas*, *A Place to Call Home*, *Secret City*, *The Code*, *Puberty Blues*, *Packed to the Rafters*, *My Place*. **Short Film:** *Sunburn*, *Backpedal*, *Bring Me Back Ma*, *Shelling Peas*, *Generations of Men*. **Awards:** Heath Ledger Scholarship Finalist (2018), 2013 Logie Award for Best Popular New Female Talent (*Puberty Blues*).



## KSENJA LOGOS

Titte/Mabel/Megan/Alice

**Sydney Theatre Company:** *The Dictionary of Lost Words* (with STCSA), *Vere* (*Faith*) (with STCSA). **Other Theatre:** State Theatre Company South Australia: *Gaslight*, *Vere*, *Top Girls*, *Three Sisters*, *Architektin*, *The Real Thing*, *Goodnight Desdemona* (*Goodmorning Juliet*), *Night Letters* and *The Merchant of Venice*. Bell

Shakespeare: *The Taming of the Shrew*. Ensemble Theatre: *King Lear*, *Hamlet*, *Navigating Flinders*. Brink Productions: *Drums in the Night*, *4:48 Psychosis*, *Ursula*. Brink/Howard Barker's Wrestling School: *The Ecstatic Bible*. Flying Penguin Productions: *Blackbird*. *The Birthday Party*. The Border Project: *Disappearance*, *Medeamaterial*. Adelaide Festival Centre: *The Stowaway and the Captain's Cat*. Adelaide Fringe: *On Ego*. **Positions:** Member of Brink Theatre Company. **Awards:** Adelaide Theatre Guide Award.



## ANGELA MAHLATJIE

Tilda Taylor/Sarah/  
Frederick Sweatman

**Sydney Theatre Company:** *The Dictionary of Lost Words* (with STCSA), *A Raisin in the Sun*. **Other Theatre:** Archipelago Productions: *Women of Troy*. **TV:** *The Heights*, *Caught*, *Pieces of Her*, and *Itch*. **Film:** *Hi Is for Happiness*, *I Met A Girl*. **Training:** WAAPA.



## CHRIS PITMAN

Sir James Murray

**Sydney Theatre Company:** *The Dictionary of Lost Words* (with STCSA), *Our Town*, *Don's Party*, *Boy Gets Girl*, *The Republic of Myopia*, *Harbour*, *Love for Love*. **Other Theatre:** State Theatre Company South Australia: *That Eye*, *The Sky*,

*Straight White Men*, *Summer of the Seventeenth Doll*, *Othello*, *The Seagull*, *Babyteeth*, *Speaking in Tongues*, *Toy Symphony* and *Ghosts*. Belvoir: *A Number*, *Capricornia*, *Sapphires*, *In Our Name*, *Rhinoceros*, *La Ronde* and *Cloudstreet*. Melbourne Theatre Company: *Macbeth*. nowyesnow: *The City*. Brink: *Skip Miller's Hit Songs*, *Shore Break*. **TV:** *Young Lions*, *All Saints*, *Forscape*, *White Collar Blue*, *Go Big*, *Scorched*, *McLeod's Daughters* and *Deadline Gallipoli*. **Training:** WAAPA.



## CARLOS SANSON JR

Gareth / Mr Crane

**Sydney Theatre Company:** Debut. **Other Theatre:** **As Actor:** Belvoir 25A: *Porpoise Pool*. **Film:** *Sweet As*, *Malibu Rescue*: *The Next Wave*. **TV:** *Bump*, *Paper Dolls*, *Mr Inbetween*, *Ladies in Black*, *Legacies*. **Awards:** 2022 Logies Nomination Graham Kennedy Award for Most Popular New Talent, 2023 Casting Guild of Australia's Rising Stars. **Training:** Diploma of Screen Acting from Screenwise.



## ANTHONY YANGOYAN

Bill Taylor/Arthur Maling

**Sydney Theatre Company:** *The Dictionary of Lost Words* (with STCSA). **Other Theatre:** Griffin Theatre Company: *Jailbaby*, *Dogged*. Redline Productions/Critical Stages: *King of Pigs*. Australian Theatre for Young People: *A Clockwork Orange*. Bell Shakespeare: *Play in a Day*. **TV:** *Hyde*

and *Seek*. **Web Series:** *Frank's Patch*. **Training:** Victorian College of the Arts.



## JONATHON OXLADE

Set Designer

**Sydney Theatre Company:** *The Dictionary of Lost Words* (with STCSA), *Cosi* (with MTC), *Accidental Death of an Anarchist*, *Pinocchio* (with Windmill Performing Arts and STCSA), *School Dance* (with Windmill Performing Arts), *The Wizard of Oz* (with Windmill Performing Arts). **Other Theatre:** State Theatre Company of South Australia: includes *Hibernation*, *Dance Nation* (with Belvoir). Windmill Theatre: includes *Hans & Gret*, *Bluey's Big Play* (with AKA Productions), *Hiccup!*, *Creation Creation*. Black Swan State Theatre Company: *Oklahoma!* Brink: *The Bridge of San Luis Rey*. Many other projects with Melbourne Theatre Company, Queensland Theatre, State Theatre Company South Australia, Belvoir Theatre, La Boite, Bell Shakespeare, *Isthisyour?*, *Aphids*, Arena Theatre Company, Polyglot, Terrapin Puppet Theatre, Vitalstatistix, Barking Gecko, The Border Project, Dead Puppet Society, The Last Great Hunt, Restless Dance Theatre, The Escapists and Sandpit. **Film:** *Girl Asleep*. **TV:** *Beep and Mort*. **Positions:** Festival Designer for the 2010 Out of the Box Festival. **Other:** Member of The Escapists. Illustration for the picture book *The Empty City* for Hachette Livre/Lothian and the *Edie Amelia* series by Sophie Lee. **Awards:** AACTA Award for Best Costume Design (*Girl Asleep*). Matilda Awards for Best Design (*A Christmas Carol* and *Attack of the Attacking Attackers*). Lord Mayor's Fellowship to attend The Prague Quadrennial of Theatre Scenography and Architecture. **Training:** Queensland College of Art, Kid Praha (Czech Republic).



## AILSA PATERSON

Costume Designer

**Sydney Theatre Company:** *The Dictionary of Lost Words*, *The Goat or, Who is Sylvia?*, *Chalkface* (all with STCSA). **Other Theatre:** **As Designer:** Ensemble: *A Christmas Carol*, *Boxing Day BBQ*. STCSA: *Girls and Boys*, *Who's Afraid of Virginia Woolf?*, *Ripcord*, *Gaslight*, *Jasper Jones*, *End of the Rainbow*, *Creditors*, *Sense and Sensibility*, *Switzerland*, *The 39 Steps*, *Romeo and Juliet*, *Mendelssohn's Dream* (with Adelaide Symphony Orchestra), *Beckett Triptych* (*Footfalls*, *Eh Joe*, *Krapp's Last Tape*). *The Importance of Being Earnest*, *Hedda Gabler*, *In the Next Room or The Vibrator Play*, *War Mother*, *The Ham Funeral*, *The Complete Works of William Shakespeare* (Abridged), *The Price*, *The Cripple of Inishmaan*. Patch Theatre: *Yo Diddle Diddle*, *Cranky Bear*. Slingsby: *Songs for Those Who've Come Across the Seas*, *Emil and the Detectives*, *The Mouse*, *The Bird & The Sausage*, *Ode to Nonsense*. Adelaide Cabaret Festival: *Vigil*. Restless: *Debut 5*, *Naturally*. State Opera South Australia: *Cloudstreet!*, *Dido and Aeneas*. OzAsia Festival: *The Streets*. Ensemble: *Other Desert Cities*, *Seminar* and *Skylight*. Adelaide Cabaret Festival: *You, Me and the Bloody Sea*. **As Costume Designer:** ADT: *Tracker*. STCSA: *Hibernation* (Associate Costume Designer), *The Boy Who Talked to Dogs* (with Slingsby), *Betrayal*, *A Doll's House*, *Things I Know To Be True*, *Little Bird*, *The Seagull*, *Three Sisters*. **Film:** *The Last Confession of Alexander Pearce*, *Ten Empty*. **TV:** *The Straits*, *LAID*, *Underbelly - A Tale of Two Cities*, *Underbelly - The Golden Mile*, *Blue Water High*. **Awards:** 2011 Mike Walsh Fellowship.



## TRENT SUIDGEEST

### Lighting Designer

**Sydney Theatre Company:** *The Dictionary of Lost Words* (with STCSA), *The Tenant of Wildfell Hall*, *Appropriate*, *Accidental Death of an Anarchist*, *Hay Fever*, *Talk*, *Muriel's Wedding The Musical* (with Global Creatures). **Other Theatre:** *Dark Mofo: Night Mass Exstasia*. Shake and Stir Theatre Co: *Frankenstein*, *Tae Tae in the Land of Yaas!*, *Fourteen*. Belvoir Street Theatre: *Miss Peony*. Bell Shakespeare: *The Lovers*. Opera Australia: *Carmen*, *Sydney Opera House – The Opera [The Eighth Wonder]*, *The Rabbits* (with Barking Gecko Theatre). Sugary Rum/LPD/Sydney Opera House: *RENT*. Redline Productions: *The Seven Deadly Sins & Mahagonny Songspiel*. Australian Brandenburg Orchestra: *Paradisum*. Redline Productions/Sydney Festival: *Betty Blokk-Buster reimagined*. Griffin Theatre Company: *Prima Facie*, *Feather In The Web*, *Wicked Sisters*, *First Love Is The Revolution*, *The Homosexuals* or 'Faggots' (with Malthouse Theatre). Hayes Theatre Co: *Dubbo Championship Wrestling*, *Young Frankenstein*, *Calamity Jane*, *The Rise and Disguise of Elizabeth R*, *Gypsy*, *Only Heaven Knows*, *Darlinghurst Nights*, *The View UpStairs*. Darlinghurst Theatre: *The Rise and Fall of Little Voice*. Pinchgut Opera: *Member Jesu Nostri*, *Women of the Pietà*. The Production Company, Melbourne: *Jesus Christ Superstar*, *Dusty*, *The Boy From Oz*, *Nice Work If You Can Get It*, *The King And I*, *Kismet*. Ambassador Theatre Group: *The Beast*. Belvoir/BSSTC: *The Sapphires*. Ensemble Theatre: *Black Cockatoo*, *Folk*. Performing Lines: *I Am Eora* (with Sydney Festival). QT/BSSTC: *Managing Carmen*, *Gasp!*, *Other Desert Cities*. MTC/BSSTC: *National Interest*.

Black Swan State Theatre Company: *Oklahoma!* (co-design), *When The Rain Stops Falling*, *Next To Normal*, *The White Divers of Broome*, *Summer Of The Seventeenth Doll*, *Extinction*, *Laughter on the 23rd Floor*. Yirra Yaakin Noongar Theatre: *Waltzing The Willarra*. Barking Gecko Theatre Company: *Jasper Jones*, *Duck Death and the Tulip*. **As Set & Lighting Designer:** Australian Brandenburg Orchestra: *The Lover*, *Gloria & The Four Seasons*, *The Soprano*, *Noel Noel*. Club House Productions: *44 Sex Acts In One Week*. Trevor Ashley: *The Bodybag*, BSSTC: *Shrine*, *Dinner*, *Death of a Salesman*. **Public Art Installations:** *A Mirrored City* by WITCH+GHOST (Vivid Sydney, Illuminate Adelaide). **As Assistant Lighting Designer:** International Theatre Amsterdam/Wiener Festwochen: *Kings Of War*. **Awards:** 2015 Mike Walsh Fellowship, 2015 WA Department of Culture and the Arts Young People Fellowship. **Training:** WAAAPA.



## MAX LYANDVERT

### Composer & Sound Designer

**Sydney Theatre Company:** Includes *The Seagull*, *The Dictionary of Lost Words* (with STCSA), *Mary Stuart*, *Saint Joan*, *Top Girls*, *Dinner*, *Testament of Mary*, *Hay Fever*, *The Golden Age*, *Endgame*, *Macbeth*, *Perplex*, *Waiting for Godot*, *Fury*, *Mrs. Warren's Profession*, *Gross Und Klein*, *True West*, *Long Day's Journey Into Night*, *Oresteia*, *Elling*, *The Crucible*, *King Lear*, *The War of the Roses*, *The Vertical Hour*, *Doubt*, *Festen*, *Pentecost*, *La Dispute*, *Fireface*, *Lady in the Van*, *Life is A Dream*. **Other Theatre:** Chambermade: *Dybbuks*. Fraught Outfit: *Book of Exodus part 1 & part 2*. Marstall(Munich)/Hebbel(Berlin): *For Jerry*. Burg Theater (Vienna): *Trojan Women*. Bell Shakespeare:

*Romeo and Juliet*, *Macbeth*, *In A Nutshell*, *A Midsummer Night's Dream*, *Hamlet*, *Titus Andronicus*, *The Miser*, *Antony and Cleopatra*, *Merchant of Venice* and *Othello*. QT: *The Winter's Tale*. Belvoir: *Opening Night*, *The Wizard of Oz*, *Oedipus Rex*, *The Ham Funeral*, *UBU*. State Theatre Company South Australia: *Gulls*, *Macbeth*, *The Idiot*, *Courtyard of Miracles*, *Closer*, *The Rose Tattoo* and *Twelfth Night*. Ensemble Theatre: *Marjorie Prime*. Melbourne Theatre Company: *Art and Soul Design for Living*. Malthouse: *El Dorado*, *Journal of a Plague Year*, *The Ham Funeral*. **Installation:** Venice Biennale, Australia Pavilion: *Assembly*. **As Director:** STC: *Manna*. Sydney Festival: *Close Your Little Eyes*. NIDA: *IDIOT*. Belvoir: *My Head was a Sledgehammer*. Darlo Theatre: *I've Got The Shakes*. Malthouse/Melbourne Festival: *Now That Communism Is Dead My Life Feels Empty*. **TV:** *Eden*, *The Kettering Incident*, *The Devils Playground*. **Film:** *Gayby Baby*, *After the Wave*, *Hey Hey it's Esther Blueburger*. **Awards:** Best Original Music Score in Television (AACTA), two Helpmann Awards for Best Sound Design (*The War of the Roses*, *Journal of a Plague Year*), Helpmann Award for Best Sound Design for a Mainstage Production (*Titus Andronicus*).



## SHANNON RUSH

### Assistant Director

**Sydney Theatre Company:** *The Dictionary of Lost Words* (with STCSA). **Other Theatre:** **As Director:** State Theatre of South Australia: *Welcome To Your New Life*, *Cathedral and Limit*. DreamBig Children's Festival: *Claire Della and The Moon for Madness of Two*. Theatre Republic: *Future: Present*. Adelaide Fringe: *Red Ink*. Camp Quality: *The Big Score*, *The Big Party*. Adelaide

College of the Arts: *Pre-Paradise Sorry Now*. **As Tour Director:** Circa Contemporary Circus: *Wolfgang's Magical Musical Circus*. **As Assistant Director:** Windmill Theatre Co: *Rumpelstiltskin*. Adelaide Cabaret Festival: *The Juliet Letters*. **As Associate Assistant Director:** State Theatre of South Australia: 1984. **As Seconded:** State Opera South Australia: *Cloudstreet*. **Positions:** Associate Artist at State Theatre Company South Australia, Freelance Director with Oval House Theatre, London. **Training:** Flinders University, Adelaide College of the Arts, Trinity Laban Conservatoire of Music and Dance.



## RUTH FALLON

### Intimacy & Fight Coordinator

**Sydney Theatre Company:** *The Dictionary of Lost Words* (with STCSA), *The Goat or, Who is Sylvia?* (with STCSA). **Other Theatre:** State Theatre Company South Australia: *Who's Afraid of Virginia Woolf?* **As Action Choreographer:** State Theatre Company South Australia: *Vale*, *Switzerland*, *Macbeth*, *Sense and Sensibility*, *The Gods of Strangers*, *Jasper Jones*, *End of The Rainbow*, *Gaslight*, *Antigone*, *Single Asian Female*, *A View from the Bridge*, *Creditors*. State Opera South Australia: *Hamlet*, *Carmen*, *La Traviata*. **As Intimacy Choreographer:** State Theatre Company South Australia: *The Normal Heart*. State Opera South Australia: *La Traviata*. **Film:** **As Intimacy Choreographer:** *Talk To Me*, *The Royal Hotel*. **As Actor:** *Going For Gold*, *Welcome To Iron Knob*. **As Stunt Group Leader:** *Thor: Love and Thunder*. **TV:** **As Actor:** *The Fairies*, *Fairy Beach*, *Fairy Dancing*, *Christmas Wishes From Fairyland*, *Fairy Fun*, *Fun*, *Fun*, *Fairy Magic*, *Real Rob*, *Prank Patrol*, *Wastelander Panda*. **As Intimacy Choreographer:**

*Firebite*, *Aftertaste*, *The Tourist*. **As Stunt Performer:** *Firebite*, *Nautilus*. **Training:** Acting: AC Arts Advanced Diploma (3 years). Martial Arts: Instructor under Guro Dan Inosanto + Nino Pilla in the arts of (Bruce Lee's) Jun Fan/Gung Fu-Jeet Kune Do, Filipino Martial Arts Kali/Escrima/Arnis/Silat (empty hand + weaponry), Instructor under Ajarn Chai Sirisute + Nino Pilla in Muay Thai Thai Boxing. Stunts: MEAA graded SAP (Stunt Action Person). Intimacy Direction & Coordination: Alicia Rodis (HBO) from IDC International.



## JENNIFER INNES

### Accent Coach

**Sydney Theatre Company:** *The Dictionary of Lost Words* (with STCSA), *The Goat or, Who is Sylvia?* (with STCSA). **Other Theatre:** **As Voice and/ or Dialect Coach:** State Theatre Company South Australia: *The Normal Heart*, *Single Asian Female*, *Antigone*, *Eureka Day*, *Hibernation*, *Jasper Jones*, *Gaslight*, *The Appleton Ladies Potatoes Race*, *A View from the Bridge*, *Dance Nation*, *Sense and Sensibility*. State Opera South Australia: *Carousel*. Theatreworks: *Anti-Hamlet*. Monash University Student Theatre: *Noises Off*. Citizen Theatre: *Crestfall*. Young Australian Broadway Chorus: *The Secret Garden*. MOFO Theatre Co.: *Absurd Person Singular*. Red Stitch Actors Theatre: *Penelope*, *Motherfucker with a Hat*. Redroom Theatre Company: *Himmelweg*. The Honeytrap: *Scarborough*, *The Mistakes Madeline Made*, *Savage in Limbo*. **As Actor:** State Theatre Company South Australia: *Ripcord*. Opera Australia: *Cavalleria Rusticana* | *Pagliacci*. Don't Look Away Theatre: *The Resistable Rise of Arturo Ui*, *The Great God Mogadon*. Essential Theatre: *A Midsummer*

*Night's Dream*, *Romeo and Juliet*. Proper Villians Theatre: *Julius Caesar*. Black Apple Theatre: *Girls Do Gertrude*. **As Director:** WIT Inc: *Macbeth*. PMD Productions: *Blood and Ice*, *Dagg's Hamlet*, *Cahoot's Macbeth*. **Film:** **As Dialect Coach:** *Awoken*. **TV:** **As Dialect Coach:** *A Second Chance: The Series*. **As Dialogue Coach:** *The Hunting*. **As Actor:** *Neighbours*. **Positions:** Lecturer Voice Flinders University Drama Centre, Former Lecturer Voice VCA, Former Lecturer Voice Adelaide College of the Arts, Former Board Member Australian Voice Association. **Training:** VCA, London Academy of Music and Dramatic Arts.

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