

OUR SINCEREST THANKS

**Ruby Sponsors:**

Mirror Paints



The Clyde Hotel



**Sapphire Sponsor:**

Demarte's Amcal Chemist



## A NOTE FROM MELBOURNE UNIVERSITY SHAKESPEARE COMPANY (MUSC)

This year, MUSC is dedicated to making our productions more accessible, sustainable and diverse, foregrounding communication and respect as core values.

Given the conservative and traditional performance history of Shakespeare as straight, white, and male-oriented, we made a commitment to branch out to include queer, female and gender non-binary people, people of colour and persons with disabilities.

We see this is a commitment to future generations of theatre-makers who are engaging with Shakespeare - to use an outdated, historical text, in a language of oppression, and make something radical out of it.

As President of MUSC, working within the play, I was delighted to see that Director Adelaide Greig and her team were taking up the challenge with aplomb. As Equity Officer, I worked with the cast and crew to help create an open and respectful environment - although this usually ended up meaning a lot of Banter Control when the banter & giggles just got out of hand and we just had to DO something today come on guys jeeze. As Promotions Officer, I was pushing the boundaries to find a unique and creative aesthetic for the production, with the help of the cast and crew, notably with Assistant Director/Dramaturg/Aesthetic Eye for the MUSC Guy, Amy Spurgeon.

Although the experience has often been enlightening and challenging, I would not really recommend taking on about 400 roles within any production, because you might die. No joke, you need to sleep & eat. If I'm Banter Control then who is going to Control MY Banter?????!! NOBODY. That's what it means being the President of MUSC.

PREZ out  
xxxx

- President/Equity Officer/Publicity Manager, Rachel  
Shrives



## DIRECTOR'S NOTE



In my minimal experience, perhaps the hardest part of being at the head of a creative project is that by the time a broad opinion on the success of the piece is required, it's almost impossible to have one. Similarly to how you can never properly see how you look because you simply know your face far too well to have any sort of reasonable opinion, the fresh eyes required to judge a show accurately are, painfully enough, never going to be yours. I can only present *lear* in the hope that it's as affective and compelling as it was in concept, when I still had fresh eyes for it. There's rather a lot going on, in what was, in concept, my attempt to bring many of my favourite things in theatre—Shakespearean plots and characters (but only the juicy bits), strong realistic acting (but with enough drama and intrigue to keep it rollicking along) and original writing (but based off eternal and universal themes) together. The idea of wanting to adapt *King Lear* and wanting to do a show backwards occurred separately in my head and thankfully worked well when I meshed them together. After all, who hasn't wished of some experience in their life that they could've seen how it would end before it began? I hope, on behalf of myself and the entire cast and crew, that the memory of this show will not be one you want to rewind back. Please enjoy being my fresh pair of eyes.

- Director, Adelaide Greig

MUSC would like to acknowledge the Wurundjeri people who are the Traditional Custodians of this Land. We would also like to pay respect to the Elders both past and present of the Kulin Nation and extend that respect to all Aboriginal and Torres Strait Islanders in attendance.

This production acknowledges the support and aid given to us by the staff at Union House Theatre and the Creative Arts Department.

We are also grateful to the support given to us by our sponsors and partners who have been ever so generous in their giving. It is also with your never-ending support for the arts that helped this production come to life.



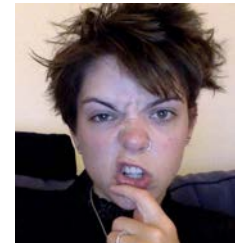
Laura Barnes  
**ASST. STAGE  
MANAGER/  
AV DESIGN and  
OPERATOR**



Laetitia Djaja  
**ASST. STAGE MANAGER**



Holi Walsh  
**LIGHTING DESIGNER  
OPERATOR**



Satyaprem Saraswati  
**SET DESIGNER**



Rebi Houlihan  
**SOUND DESIGN and  
OPERATOR**



Maddy Nibali  
**COSTUME, HAIR  
MAKEUP DESIGNER**



Rachel Shives  
**PUBLICITY MANAGER  
EQUITY OFFICER**



Lucy Holz  
**ASST. PUBLICITY  
MANAGER**



Adelaide Greig  
**DIRECTOR**



Maddi Cullen  
**ASST. DIRECTOR**



Amy Spurgeon  
**ASST. DIRECTOR  
DRAMATURG**



Eunice Chuang  
**PRODUCER**



Reis Low  
**PRODUCER**



Jack Murray  
**PRODUCTION MANAGER**



Len Duniec  
**LEAR**

Len is now Queen.

Following the disbandment of Destiny's Child in '08, Len decided to pursue a solo career, leading to the success of her first studio album, Drunk in Len, which won triple j unearthed, and the year 4 talent quest.

Len always had regal qualities, for instance, as a child she was found being fed olives and milo straight out of the tin from the hand of her brother and assistant, Jakub.



Siân Lewis  
**CORDELIA**

Siân is currently in the process of figuring out what comes after a Bachelor of Arts.

When she was 12, Siân was intent on becoming either a pop star or mermaid, with little regard for how to actually achieve those things, because she was 12.

As a baby, Siân had no control over her own bodily functions, let alone any concept of means of production or capitalist consumption.



Ella du Ve  
**GONERIL**

Ella now resides in Thornbury and spends her mornings altruistically milking a herd of organic almonds and soy beans in order to quench the hipster thirst rife in the district.

Ella used to be a keen athlete and take early morning cross country training as the opportunity to pop past subway and pick up some mid-track cookies.

Ella was not born an Ella but rather became an Ella.



Joshua Trappett  
**STAGE MANAGER**



Sara Kissel  
**ASST. PRODUCTION  
MANAGER**

Christina Panitsidis  
**ASST. PRODUCTION  
MANAGER**



Georgie Pender  
**REGAN**

When Georgie was a child she firmly believes the Egyptian gods existed, but didn't feel the need to worship them.

Georgie used to be carefree, loving, intelligent, and witty. She was an active member of residential college, engaged in university and had a wide circle of friends. She used to wear clean clothes and eat a balanced diet. She used to be happy.



Alexander Scott  
**EDMUND**

Alex has no idea what he is doing with his life.

When Alex was younger he thought he did.

When Alex was a child it didn't matter. He was a child.



Kassandra Tilley  
**KENT**

Kassandra is the proud mother of two cats and has watched critically acclaimed film 'Shrek' over 80 times.

She cried at her grade 6 graduation because it felt to her like the end of an era.

At five years of age, she called her prep teacher a fascist because she wasn't allowed to.



Lexie Turnbull  
**EDGAR**

Alexandra is an English & Theatre Studies student at the University, was in her first show at 11, Aladdin the Musical, and won the Most Improved Ballet award as a child, the best her uncoordinated feet would ever get as a dancer.



Madeleine Kerr  
**GLOUCESTER**

Madi doesn't know who she is.

Madi used to know who she was but she was 11 so she knew it was bound to change.

When Madi was a baby she didn't know the concept of the self.

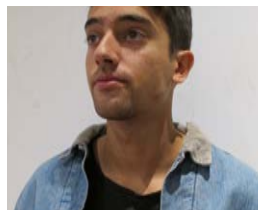


Jonas Crowder  
**ALBANY**

Jonas really likes gardening and ac/dc.

Jonas used to cheat on his math tests.

Jonas was born with the biggest head in the hospital.



Jakub Duniec  
**CORNWALL**

Jakub, currently found employed as Len's assistance, is engaged in a lengthy legal process of adopting Jonas as his brother and spiritual guardian.

Jakub used to be a rigatoni tortellini father of three.

Jakub was (still is) a witch.



Nathan Higgins  
**GENTLEMAN #2/KING OF FRANCE**

Little is known of Nathan's present self, or whereabouts. Sources liken him to an upright lizard being given electric shock treatment. He is a former child, alleged politician and mother of three.



Rupert Bevan  
**OSWALD**

After being chased away from his hometown by a scary mob with pitchforks, Rupert has been living in Melbourne since February.

Rupert learnt the choreography for "Bop to the Top" from High School Musical. It did not end well.



Tansy Pereira  
**CAPTAIN #2/THIRD SERVANT/GENTLEMAN #1**

Tansy lives to serve her dog.

As a child, Tansy had a phobia of xylophones.

Tansy learned her most valuable life lessons from the movie "A Bug's Life".



Amy Gamage  
**CAPTAIN #1/FIRE SERVANT/MESSENG**

Amy is great at acce

Amy once smashed he through a wall.

Amy used to hate tom



Achiraya Layton Umpo  
**HERALD #1/DOCTOR #1/SERVANT**

Layton has never ha pomegranate.

10 years ago, Layton's n not Layton.

Layton almost drowned was three.