Performance Season
Tuesday 5 June until Saturday 9 June

Venues
As You Like It
Grant Street Theatre, Grant Street, Southbank

The Merchant of Venice
Studio 45, with a Box Office at 28 Dodds Street, Southbank

Duration
145 minutes, with one interval

Admission
$22/$16, bookings are essential

Note
This performance contains adult themes, smoking on stage and haze/smoke effects.

Shakespeare Season 2012

The Merchant of Venice
Written by William Shakespeare
Directed by Richard Murphet

Presented by Acting Company 2012 and Production students
VCA
School of Performing Arts

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Cover Image Credit:
Images courtesy of Shakespeare Season project teams.
Welcome to the School of Performing Arts, at the VCA. A place of vision, investigation and discovery. The School encompasses the departments of Dance, Production and Theatre, and is committed to offering intensive training for emerging artists, through excellent teaching and research practice within a vibrant, productive and collaborative atmosphere. Each department has its own unique training programs, which honour both contemporary and traditional developments in the performing arts.

Students train to be dancers, choreographers, theatre makers, animateurs, directors, actors, stage managers, production artists and technicians. Our teachers and guest directors, designers and choreographers are practising artists, selected for their commitment to learning, a belief in the individual, and a vision for the future. The School’s aim is always to present work that is both challenging and inspiring to our audiences and many of our graduates are making a significant contribution to the profession at an international and national level.

We hope you enjoy the Season and look forward to seeing you again.

– Geraldine Cook, Head/School of Performing Arts
Throughout their third year of training at the VCA the acting students engage in a variety of productions. This year Company 2012 have already collaborated on a major new work with director Bagyrana Popov, a project that asked of the actors to devise a new work in response to Sophocles’ classic text Antigone. Later in the year Company 2012 will work on a Contemporary Play as their graduating project.

This Shakespeare project is an opportunity for the actors to use what they have learnt about performing Shakespearean text through monologues and scenes during their second year of training. These productions provide an opportunity to bring those skills to the floor and to engage with a Shakespearean text within a production context and while working with third year designers and professional directors. At this stage in their training the focus of the actor’s task is to come to grips with heightened language in performance and to consolidate and apply their training within a very short time frame, as well as working within a directorial vision.

We hope you enjoy the Season and look forward to seeing you at the School’s forthcoming productions in 2012.

— Melanie Beddie, Lecturer/Theatre (Acting)
Within the confines of a learning institution it is easy to lose sight of the fact that a primary aspect of theatre making is about communicating to an audience. Theories are discussed, skills are developed and strong bonds are formed within the various disciplines of the school but it is not until you, the audience, play your part that a real assessment of our success can be made.

All performing arts practice is collaborative by its very nature and it is through projects such as these that students gain first hand experience of the commitment, creativity and compromises (not necessarily a bad thing!) required for a group to come together and make a piece of theatre.

This is the first time that production students have worked on the Shakespeare works, an annual Theatre project, and this represents a great opportunity to explore the universal themes and rich imagery of these classics texts. Guided by experienced and generous directors the design, lighting and stage management students have the opportunity to apply the skills they have acquired in a practical context.

My hope is that the energy and enthusiasm that all the students bring to these productions translates into a very stimulating and enjoyable theatre experience for you, the audience.

– Greg Clarke, Lecturer/Production (Design)
I have always been fascinated with *The Merchant of Venice* and tempted to direct it. It is the only one of Shakespeare’s plays named after the trade of one of the main characters and as such focuses directly upon trade negotiations and the social intercourse they necessitate. Set as it is at the time [the late 16th century] and the place [Venice] of the birth of western capitalism, it is an amazingly bold and still frighteningly relevant look at the effect of the capitalist mind-set [where profit matters most] upon the more fragile aspects of humanity such as love, friendship, family bonds and the dignity of fair trade.

The play begins on a note of melancholy ["In sooth, I know not why I am so sad"] and this evoked for me the blues and the bitter-sweet jazz songs of the late 1940s. From there it was not so large a jump to place the production in the style of film noir, that marvellous genre of post-war small-time battlers, nightclubs, fear, prejudice, the dream of romance and the ever-present shadows of the night.

The entire production cast and crew jumped onto this production concept with openness and alacrity; but, of course, as we dug down deep into the text, it took us on its own course, enriching the film noir concept with a detailed and impartial understanding of all facets of the society it depicts that only Shakespeare could provide.

– Richard Murphet, Director, Snr Lecturer/Theatre (Acting)
VCA
School of Performing Arts

Program

The Merchant of Venice

Directed by Richard Murphet
Designed by members of Third Year Production
Assistant Director - Mark Wilson

Cast
Gratiano/Arragon - Andrew Carolane
Portia - Jean Goodwin
Shylock - Christian Grant
Salerio/Duchess - Emma Hall
Nerissa/Gobbo - Rosie Lockhart
Lancelette/Tubal - Annabel Marshall-Roth
Jessica - Maggie Naouri
Bassanio - James O'Connell
Lorenzo/Morocco - James Townsend
Antonio - Aaron Walton
The Merchant of Venice

Set Designer - Jacob Battista
Costume Designer - Hayley Kirkpatrick
Lighting Designer - Stuart Grant
Stage Manager - Jonathan Ware
Assistant Stage Manager - Jane Bailey
Design Assistant - Alexandra Hiller
Head Electrician - Caitlyn Staples
Set and Props Maker - Mimi Catterns
Costume Maker - Sailing Zhang
Lighting Operator - Brooke Van Eerden

Crew Coordinator - Kate Kelly
Technical Crew - Kate Kelly, Shane Thompson, Aaron Cananzi, Siobhain Geaney, Bryn Cullen and Rowan Farbrother

Production Coordinator - Mel Robertson
Costume Manager/Supervisor - Rose McCormick
Set and Prop Builder - Colin Orchard

Acknowledgements
Thank you to Monica, Audrey, Phoebe, Shane, Colin, Kate, James Russell, Mattea and the MTC.
Richard has been working in theatre for three decades as writer, director, actor and teacher. He has written over ten plays, including *Quick Death, Slow Love, Dolores in the Department Store, The Inhabited Woman* (with Leisa Shelton) and *The Inhabited Man*. Richard has directed theatre in Melbourne, Sydney, Adelaide, Toronto, New York, Utrecht and Ghent by writers as diverse as Sophocles, Euripides, Marlowe, Brecht, Fassbinder, Kroetz, Barker, Fornes, Pinter, Churchill, Ibsen, Shepard, Peeters and Breuer, as well as his own texts. Much of his recent work was with the theatre ensemble Rear Windows, which he co-directed with Leisa Shelton.

Richard is a Senior Lecturer in Performing Arts at the VCA, University of Melbourne. He was previously Head of the Drama School between 2007-2009 and Head of Postgraduate Studies in Drama from 1996 to 2006.

He is currently a PhD student at the University of Melbourne, researching theatre writers who direct their own work.
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The Merchant of Venice

Assistant Director’s Biography

Mark Wilson

Mark Wilson is a Melbourne based performer and director whose practice includes the reinvigoration and interrogation of existing texts as well as the creation of new performance works. Mark trained in Performance Creation (Directing) at VCA and studied performance at Monash. In 2009 he was made an International Fellow of Shakespeare’s Globe in London.

Directing credits include No Names...No Pack Drill (Pine Heights/Donkey Wheel House), Life as I Knew It and Cy*bent*ity at the Adelaide Fringe 2012, Only Some Can Take The Strain by Howard Barker and Ontological Proof of My Existence by Joyce Carol Oates at VCA, Julius Caesar, The Fall, Inside the Island (Arts Victoria, Theatre Works Selected Works) and The Massacre at Paris by Christopher Marlowe. In 2012 Mark assisted Julian Meyrick on Tribes at the MTC.

Performance credits range from plays to performance art and include Two Weeks with the Queen, Ad Absurdum, Peter and the Wolf (Uncle Semolina & Friends) and his self-devised solo performance work, To Keep Men In Awe.

Currently in development are Polly’s Party (developed from Cy*bent*ity) and his new performance work Unsex Me which will premiere at the Crack Theatre Festival at TINA. See: leblogdemarkwilson.blogspot.com
Jean Goodwin

Jean began performing at the age of 10 with the Brisbane Crossfyre Youth Theatre. In 2005, she graduated with an Advanced Diploma in Live Production and Theatre from the Southbank Institute and played the role of Angela in Hillary Bell’s Wolf Lullaby. Following this she studied for 3 years at The Queensland Actors’ Playhouse. In 2007, Jean moved to New York to study at The New York Film Academy, featuring in several short and feature length films. In 2009, Jean played Natella in the Forbici Ensemble’s tour of The Caucasian Chalk Circle. Her VCA credits include Helen in The Trojan Women, Olga in Three Sisters, Meg in A Lie of the Mind and Sister Aloysius in Doubt. Jean was the 2011 recipient of the Richard Pratt Bursary for Achievements in First and Second Year.

Andrew Carolane

Andrew has been involved in theatre performance in various ways over the years from acting, directing, back stage, choral singing and performance making. He made his professional debut at the age of 16 in the Hot House Theatre Company’s production of Such a Storm, conceived and directed by Mark Gaal, in which he was also a student assistant director. At 17 he was shortlisted in the top ten for the Bell Shakespeare Scholarship Competition. Since then Andrew has trained at various institutions including WAAPA, Actors Center Australia and the Sydney Stage Combat School. His roles at the VCA have included Aegisthus in The Greeks, Solyony and Baron Tuzenbach in Three Sisters, Stan in Unity (1918) and He in The Sex Life of Snails.
Emma was born in New Zealand, raised in Adelaide and lived in Canberra for five years before moving to Melbourne in 2009. She has co-devised and performed with a number of independent theatre companies such as Canberra Youth Theatre, BKu and MKA and solo artists including Paris-based butoh dancer Atsushi Takenouchi. Emma also writes for performance, with her most recent work, *Where I Go*, appearing in *Mall Stories* at the 2012 *You Are Here* festival in Canberra. Roles at the VCA include Masha in *Three Sisters*, Baylor in *A Lie of the Mind* and Matthew in Daniel Keene’s *Untitled Monologue*.

Christian’s love for acting started in 2004 when he was cast as Belarius in the Globe Shakespeare Company of Australia’s National Youth Production of *Cymbeline*. After graduating in 2006, Christian started working with the Rough Hewn Theatre Troupe on Sydney’s Northern Beaches, where he played such roles as Oberon in *A Midsummer Night’s Dream*, Peter Webster in Ray Mathew’s *A Spring Song* and the title role in *Macbeth*. His VCA credits include Achilles in *Achilles*, Vershinin in *Three Sisters*, Baylor in *A Lie of the Mind* and Matthew in Daniel Keene’s *Untitled Monologue*.
Annabel Marshall-Roth

Born in Chicago, Annabel moved to Australia at age nine. No stranger to musical theatre Annabel has graced the stage as Fanny in Funny Girl, Penny in Hairspray and Carla in NINE. A member of the Young Australian Broadway Chorus’ Triple Threat Ensemble from 2008 to 2009, Annabel’s most notable role was as Liza Minnelli in Liza With a Z. In 2011, she performed in Thrills and Swoon as part of the St Martin’s Hatched Festival, which received critical acclaim, as did Quiet Little Fox’s Our Bodies and What Happens When They Get Together, a sex-education musical in development. Her VCA credits include Beth in A Lie of the Mind, Irena in Three Sisters, Cassandra in Agamemnon, Julie in The Sex Life of Snails, and the short film Universal in 2010.

Rosie Lockhart

Rosie holds a Bachelor of Arts (Media and Communications) from the University of Sydney, majoring in Performance Studies and Sociology and has worked as a journalist in regional NSW and Malaysia. Rosie played Beth in the Sydney University Dramatic Society's Merrily We Roll Along in 2007. Residing at Wesley College, Rosie played Lucy in The Threepenny Opera in 2007, Mrs Drudge in The Real Inspector Hound in 2006 and Millie in Confusions in 2005. She completed The Actor one year part time course at NIDA in 2007. VCA roles include Sister James in Doubt, Meg in Crimes of the Heart and Olga in Three Sisters. A classically trained singer and contemporary songwriter, Rosie has composed, collaborated and performed music for various projects at the VCA.
In 2009 James made his professional stage debut in the Street Theatre, Canberra and NORPA’s touring co-production of Hoods. In 2010, James produced and performed the monologue Go by Night as part of the Australasian Theatre Drama and Performance Studies Conference. The production continued on to an Adelaide season receiving outstanding critical response. At the VCA James has appeared as Vershinin in Three Sisters, Doc in Crimes of the Heart and Mr Martin in The Bald Soprano. James is the 2011 recipient of Canberra Repertory’s Theatre Players Scholarship. James holds Bachelors of Laws, Arts and a Graduate Diploma in Legal Practice from the Australian National University.

Maggie Naouri

Brought up in Queensland, Maggie is thrilled to be at the VCA furthering her training. Prior to the VCA, she consistently trained in film and TV, started a Bachelor of Applied Theatre, and also completed the Acting Studio at the VCA. She performed for six months with Sudden Impact at Dreamworld’s Live Scare Attractions, was a lead in the short films Abandoned, Ebu Gogo, Blood on the Moon, and was in the music video clip Surrender. Maggie also has eleven years of dance training. Whilst at the VCA her roles have included Masha in Three Sisters, Chick in Crimes of the Heart and Daisy in The Sex Life of Snails. Maggie is excited to have been given the opportunity to produce and perform a play at the Gold Coast Art Centre in the near future.
After completing a Commerce/Indonesian degree at the University of Melbourne, Aaron turned to acting. His credits include Matt Scholten’s *The Crucible*, *The Melbourne Law Revue*, Naomi Edwards’ *Big Sky Town* at the Arts Centre Melbourne and the role of God in *Dead and Deader* at the Melbourne International Comedy Festival. Among his many short film credits are lead roles in *The Parking Inspector*, a VCA short and *Vue*, which was selected for the Melbourne Poetry in Film Festival. Aaron’s roles at the VCA include Vershinin in *Three Sisters* and Peter V in *Ontological Proof of My Existence*. In 2011, Aaron was the recipient of the VCA’s Beleura John Tallis Award for Excellence in Acting.

James graduated with a Bachelor of Communications & Media Degree from The University of Wollongong in 2009. He majored in Journalism, Advertising, and Marketing. Introduced to Martial Arts at a young age, he has trained and competed in Ju-Jitsu tournaments across Australia. While at VCA, James has appeared as Achilles in *The Trojan War*, in scene studies as Stanley in *A Streetcar Named Desire* and Petruchio in *Taming of the Shrew*. In 2011 he played Mike in Sam Shepard’s *A Lie of the Mind*. James is the 2012 recipient of the Cassidy Bequest Scholarship for demonstrating excellence through his work at VCA.
Mimi Catterns

Originally from Sydney, Mimi studied acting at Newtown High School of the Performing Arts for six years before moving to Melbourne. At VCA she has worked on a number of productions, most notably as Props Manger on City of Angels, Set Assistant on The Bald Soprano and Scenic Artist on Between Today and Tomorrow. Mimi has studied in millinery, prosthetics and puppetry, and has experience in playwriting and directing. She currently works at ACMI and the new performance venue Club Voltaire.

Jacob Battista

Jacob Battista has gained vast and diverse experience across all elements of theatre, live performance and events in recent years. Currently in his third year of a Bachelor of Production at the Victorian College of the Arts his knowledge and experience is constantly growing. Jacob has experience as a designer and a maker, as well as in technical and management roles. His recent credits include Costume Designer for AORTA, choreographed by Stephanie Lake, Set Design Assistant on City of Angels for VCA Music Theatre and Co-Director, Set and Lighting Design on Urinetown for St Hildas College. Jacob also works as a dresser at the Arts Centre, Melbourne.

Originally from Sydney, Mimi studied acting at Newtown High School of the Performing Arts for six years before moving to Melbourne. At VCA she has worked on a number of productions, most notably as Props Manger on City of Angels, Set Assistant on The Bald Soprano and Scenic Artist on Between Today and Tomorrow. Mimi has studied in millinery, prosthetics and puppetry, and has experience in playwriting and directing. She currently works at ACMI and the new performance venue Club Voltaire.
Stuart is a third year Production student majoring in Lighting Design. His credits include Lighting Designer for meanwhile someplace other by Jodie Farrugia, More than Matter by Benjamin Hancock and Dusty - The Original Pop Diva at Newstead College, Tasmania as well as a number shows as a Head Electrician and Technician. Most recently Stuart has been working with Benjamin Cisterne on The Australian Ballet’s production of Gideon Obarzanek’s There’s Definitely A Prince Involved as part of the Infinity Program of new works. In the future Stuart would like to continue his work as a designer and a technician on large scale theatre and events.

Hayley’s passion for arts began at a young age with ballet and performing arts. It wasn’t until early high school that she discovered and developed new skills in painting, drawing and sewing. Hayley has served in creative ministries by programming and producing at her church and regularly takes on painting, designing and sewing commissions. During her time at the VCA Hayley has enjoyed many opportunities to challenge herself including making many costumes, working on two sets, designing and making the costumes for Neil Adam’s Enfold in 2011 and working as Costume Design Assistant on A Mouthful of Birds, 2011.
Sailing Zhang was born in Hangzhou China, and has worked on dance projects as Costume Assistant and Lighting Assistant in her first year. She worked as Set Assistant for the musical City of Angels and Stage Manager on Resonate Revolve Reflect. In 2011 she wrote, orchestrated and directed Peter Pan & Wendy at Union House Theatre (nominated for UHT Scriptwriting Award), and also stage managed Tell It Like It Isn’t for ATYP in Sydney. During 2012, she will complete Stage Management, Company Management and Arts Administration placements on A Chorus Line (Adelaide Festival Centre), Red (MTC), Meryl Tankard’s The Oracle (Switzerland Tour), a world premiere by David Bintley for Birmingham Royal Ballet and Swan Lake (The Australian Ballet), whilst also stage managing The Merchant of Venice here at VCA.

Originaly from Sydney, Jonathan has spent two years in Melbourne studying the Bachelor of Production at VCA. His credits include Sound Operator on City of Angels and Stage Manager on Resonate Revolve Reflect. In 2011 he wrote, orchestrated and directed Peter Pan & Wendy at Union House Theatre (nominated for UHT Scriptwriting Award), and also stage managed Tell It Like It Isn’t for ATYP in Sydney. During 2012, he will complete Stage Management, Company Management and Arts Administration placements on A Chorus Line (Adelaide Festival Centre), Red (MTC), Meryl Tankard’s The Oracle (Switzerland Tour), a world premiere by David Bintley for Birmingham Royal Ballet and Swan Lake (The Australian Ballet), whilst also stage managing The Merchant of Venice here at VCA.
Dean/Faculty of VCA and MCM
Director/Victorian College of the Arts

Head/School of Performing Arts
Manager/School of Performing Arts

Lecturer/Production (Audio)
Lecturer/Postgraduate Dance
Lecturer/Theatre (Acting)
Lecturer/Dance
Lecturer/Production (Design)
Snr Lecturer/Theatre (Voice)
Snr Lecturer/UG Coordinator/Theatre (Acting)
Honorary (Senior Fellow)
Lecturer/Theatre (Physical Performance)
Snr Lecturer/Postgraduate Coordinator/Dance
Assoc Prof/Undergraduate Coordinator/Dance
Honorary (Professorial Fellow)
Lecturer/Production (Lighting)
Snr Lecturer/Postgraduate Coordinator/Performing Arts
Snr Lecturer/Theatre (Acting)
Lecturer/Production (Props and Scenery)
Lecturer/Production (Stage Management)
Lecturer/Production (Postgraduate Design)
Lecturer/Theatremaking
Lecturer/Dance
Lecturer/Theatre (Voice)
Lecturer/Dance
Lecturer/Theatre (Acting)
Lecturer/Dance
Snr Lecturer/UG Coordinator/Production (Costume)

Technical/Facilities Officer
Snr Technical Officer
Administrative Officer
Projects Officer
Stagecraft Workshop Coordinator
Production Manager
Musician
Wardrobe Officer
Foundations Coordinator
Stores Officer

Professor Barry Conyngham
Professor Su Baker
Geraldine Cook
Sara Koller
Roger Alsop
Dr Don Asker
Melanie Beddie
Meredith Blackburn
Greg Clarke
Geraldine Cook
Tanya Gerstle
Max Gillies AM
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Jo White
Kym Williams
Naomi Adams
Monique Aicher
Annie Dolan
Bianca Durrant
Kate Elliott
Darren Golding
John Grayling
Georgia Johnson
Lorraine Little
Duraan Reid