

WILLIAM SHAKESPEARE'S LONG LOST FIRST PLAY

(Abridged)



**Austin Tichenor
& Reed Martin**

Director's Note

I first saw – and fell in love with – the original *Complete Works of William Shakespeare (Abridged)* when the Reduced Shakespeare Company brought it to the Seymour Centre in the late 90s.

I found myself caught up in the action as the actors stole my programme half way through the show and ripped it apart. I still have that torn up programme, a treasured memento. My girlfriend at the time even took to the stage briefly during that performance to provide Ophelia's scream.

Years later, I had the great privilege of directing that play for the Genesian Theatre Company in 2015. It was such a joy to take the wheel of such a well loved work and we had a lot of fun bringing it to the stage. We even toured it to the Theatre Royal, Hobart.

When I saw that the Reduced Shakespeare Company had written a new play, *William Shakespeare's Long Lost First Play (Abridged)*, I was thrilled and tremendously keen to direct it as an Australian premiere.

This new play in has even more Shakespeare in it. The writers – Reed Martin and Austin Tichenor – have very cleverly delved into the depths of their central conceit – the discovery of a brand new Shakespeare play buried in a carpark in Leicester amid some unimportant old bones. Written when the Bard was a spotty 17-year-old in Stratford, this manuscript seems to include the first drafts of all of his later body of work that we are familiar with today, all jumbled together in a 100-minute play.

Puck and Ariel battle it out in quest of the title of Best Fairy. Cleopatra falls for Eeyore's Bottom. Hamlet finds that Lady M is great at motivating him to be more of a 'to be' Hamlet rather than a 'not to be' Hamlet, while Lear's three daughters the weird sisters predict, incant, and prepare potions on a Scottish moor...

This show is a joyful celebration of the magic of Shakespeare vigorously mixed with a splash of fun. The people on stage have a genuine (if sometimes confused) love of Shakespeare's plays and language, and they want to share this love with you. On the whole I hope the mood is "Yay! Shakespeare is awesome, let's celebrate and have fun", as we explore what happens if you put all of his characters and scenes into the one amazing play.

And now, I've just seen that the Reduced Shakespeare Company have released another new Abridged Shakespeare

Tom Massey
Director

TOM MASSEY - Director Tom trained at the Australian Academy of Dramatic Arts in the late 90's and at Atlantic Acting School in NYC in 2012, in addition to multiple short courses over the years. He has worked in all aspects of theatre both on and off stage. Tom appeared as Bridey in the Australian premiere of Parsley's adaptation of *Brideshead Revisted* for RGP. Recent stage appearances include Andrey in *Three Sisters* and Sir Walter in *Persuasion* for the Genesian Theatre. As a Stage Manager Tom has worked with a number of independent companies including subtenuance, Sure Foot, Eclective, Pacific Opera, and the New Theatre. For the Genesian Theatre he has directed five productions including a highly successful *Complete Works of William Shakespeare (Abridged)* which toured to the Theatre Royal Hobart.

MOLLY HADDON - Assistant Director Molly Haddon is a Sydney based director and actor. She attended Macquarie University studying Media and later the Australian Film Television and Radio School (AFTRS) studying a post graduate course in Cinematography. She recently completed the Directors Studio program at the National Institute of Dramatic Art (NIDA). Molly began acting at an early age, but now predominately works behind the scenes in film. Having performed in several Genesian shows herself, Molly is excited to have taken on a new role as Assistant Director.

SUSAN CARVETH - Costume Design Susan has worked as the designer/costumier on dozens of Genesian productions - a few favourites being: *Ladykillers*, *Persuasion*, *Figaro*, *Under Milkwood*, *Much Ado About Nothing*, *The Three Musketeers*, *Far From the Madding Crowd*, *A Midsummer Night's Dream*, *A Man for All Seasons*, *An Ideal Husband*, *Witness for the Prosecution*, *Hay Fever*, *Murder on the Nile*, *Richard III*, *Frankenstein*, *Twelfth Night*, *39 Steps*, *Forsyte Saga*, and *Blood Wedding*. She has also worked for Opera Australia, the ABC and BBC as a costume coordinator, and costume maker for *Tall Poppeas* (Ondine Productions), *Opera Bites* and *Deadhouse* (Blancmange Productions).

MEHRAN MORTEZAEI - Lighting Design Mehran has been involved in numerous shows as a writer, director, designer, stage manager, and actor in Iran, NSW, QL, and Denmark. His most recent light and sound designs were for and at *Dark Voyager* at the Pavilion Theatre, *Necrophilia* in Limelight Theatre, *My Night with Reg* and *Pygmalion* at The New Theatre, and *Persuasion* at the Genesian Theatre. Mehran started his theatre journey while he was in high school and then continued it by doing B.A. and M.A. in Theatre and Performing Arts at the University of Tehran. He is a lighting design tutor at Excelsia College, and Technical Manager at The New Theatre and Actors Centre Australia. Genesian was Mehran's first theatre home in Australia and he comes back home anytime he has a chance.



CASEY MARTIN - Casey is a recent graduate from the Academy of Film, Theatre and Television. Over her time at the Academy of Film, Theatre and Television, she was fortunate enough to be a part of student films and other self devised theatre works. Her stage appearances include; Bidy in *Great Expectations* directed by Sean O'Riordan, Charmian in Shakespeare's *Antony and Cleopatra* directed by Sean O'Riordan and most recently, Nell Mooney in Dorothy Hewett's *Bobbin Up*, adapted by Nick Enright

directed by Anthony Skuse at Belvoir St downstairs theatre.

PARIS CHANGE - Paris is a Sydney based actor, graduating from Sydney Theatre School in 2017 with an Advanced Diploma of Arts (Acting). His passion and talent for acting began at an early age, performing as Paul Niemand in Falk Richter's *Under Ice* (2009) at Griffin. He went on to perform in a number of productions in Sydney, including *Hannah*, Atelier Theatre, an adaptation of *Hamlet*. He also assisted in a residency development of the *Merchant Of Venice* at The Joan. Paris has also performed



at the Edinburgh Fringe Festival. Additionally, Paris has a great passion for music and writing, designing and composing sound for theatre and film, credits including: *Electronic City*, Chippen Street Theatre (2017) *Dancing Doesn't Count*, Sydney Fringe Festival (2018) and *Robots Vs Art*, Sydney Fringe Festival (2019). In 2019 he combined all his passions into one writing, composing, and performing in his one man show *The Gown Of Ancient Dreams*, at 107 Projects. This will be the first time Paris has performed at the Genesisian.



RILEY LEWIS - Riley is making his Shakespearean debut in the Genesian Theatre production of *William Shakespeare's Long Lost First Play (Abridged)*. He has previously worked along collegiate schools in teaching drama for a wide age group of students, ranging from as young as ten, to nineteen years of age. Riley has even directed his own productions in the likes of historical dramas, satirical murder mysteries, and even Greek mythology inspired pieces, and has worked backstage as a

set and lighting designer small projects in the inner Western Suburbs.

ESMERELDA - Esmerelda began her acting career in a Punch and Judy show on Blackpool Pier in the 1920's and has always had a fondness for street performing as a result. By the 1930's the bright lights of Hollywood were calling and she appeared with many of the greatest stars during the golden age of tinseltown. Throughout the 90's Esmerelda made many appearances on Australian children's TV, notably as the stunt double to EC on *Lift Off* and as a supernatural consultant on *Round the Twist*. She is thrilled to be appearing at the Genesian Theatre for the first time in *William Shakespeare's Long Lost First Play (Abridged)*, and hopes you enjoy the show!



Production

Director	Tom Massey
Assistant Director	Molly Haddon
Set Design	Tom Massey
Costume Design	Susan Carveth
Lighting Design	Mehran Mortezaei
Sound Design	Tom Massey
Production Assistant	Georgia Jarrett
Accents and Vocal Coach	Benjamin Purser
Puppet Construction and Training	Douglas Rumble
Donkey Mask	Margaret Rieneck
Set Construction	Members of the Company
Photography	Tom Massey
Graphic Design	Trudy Ritchie, Tom Massey
Ticketing	Tom Massey
Transport	Shane Bates, Garry Bates
Audition Assistants	Janice McLeay, Roger Gimblett
Acknowledgements	Melanie Robinson

Crew

Stage Manager	Hannah Dunwell
Lighting and Sound Operation	Charlotte Launay, Christopher Wilks

Cast

Casey	Casey Martin
Paris	Paris Change
Riley	Riley Lewis
2nd Witch	Esmerelda

About the Genesian Theatre

The Genesian Theatre Company celebrated our 75th year as a company in 2019! For 65 years we have been operating from our home at 420 Kent St in the Sydney CBD. We boast among our alumni numerous household names in Australian theatre and film such as Angela Punch, Bryan Brown, Baz Luhrmann, Coral Lansbury, Judi Farr, John Bell, Peter Carroll, and Nick Enright. We are also just as proud of the hundreds of other talented actors, directors, stage managers, set and costume designers, lighting and sound specialists, stage and production staff who have contributed to Sydney's unique little theatre. We are particularly proud of all our members who volunteer their time to work Front of House to help you enjoy your visit to the Genesian Theatre.

Over the years the company has developed into a theatre providing a training ground for young theatre professionals and a place where those who love the theatre can meet, share, and extend their knowledge of the performing arts. The Genesian Theatre Company is one of Sydney's most active theatre companies. In addition to six main stage productions each year we run classes, workshops, and many other activities.

The building which houses the Genesian Theatre Company was originally St John's Church, and dates from 1868. It served as both a church and a poor school until 1932 when it became the Kursaal Theatre, housing the Sydney Repertory Company. In 1938 it became the first Matthew Talbot Hostel. Since 1954 it has been the home of the Genesian Theatre Company which was formed in 1944.

The Genesian Theatre Company acknowledges the Gadigal people of the Eora Nation as the traditional custodians of the land our theatre stands on.

Membership

If you're interested in acting, directing, stage management, sound, lights, publicity, admin, etc, or if you just want to experience being a member of the group, we would welcome you as a member. You don't need to be experienced, we can provide training and can cater to different levels of involvement. Please see our web site for further information.

Coming next...

