



MASTER OF DIRECTING FOR PERFORMANCE GRADUATE SEASON



Hedda GablerGablerGabler

Conceived and directed by Mary Angley

CREDITS

Conceived and directed by Mary Angley

Co-created and performed by Caithlin O'Loghlen, Emma Jevons, and Sarah-Jayne Tracey

Dramaturg: Meta Cohen

Lighting Designer: Merissa Tang

Sound Designer: Olivia McKenna

Stage Manager: Max Woods

In 1891 actress and soon-to-be-Suffragist, Elizabeth Robins, encountered Henrik Ibsen's *Hedda Gabler*. Eager to have control over the roles she played, when no one else would stage it, she worked tirelessly to produce, direct, and star in the first English production.

In London's Vaudeville Theatre, Robins reported that she overheard a woman in her audience utter "Hedda is all of us".

From here, the role of Hedda developed a mythology. It became the role that every actress had to play. Hedda meant something in 1891; but what does she mean to us now?

Hedda Gabler was written by a man who publically distanced himself from the Women's Rights Movement. It's a flawed narrative, especially by today's standards. Hedda is inextricably upper-class. She's almost exclusively played by tall, thin, white women with knife-edge cheekbones. Her ending is troubling.

Today, the play resists all the usual tricks for creating progressive adaptations.

But we're still here. We're still prepared to struggle for it.

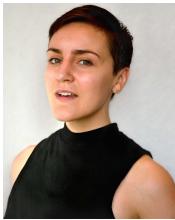
Right, ladies?

CONTENT WARNING:

References to suicide, stylised use of guns, stylised depictions of violence, strobe lighting, sexual references, coarse language, loud noises, fake blood, fire.

If this piece raises any concerns, please visit BeyondBlue.org.au or call Lifeline on 13 11 14.

The Faculty of Fine Arts and Music acknowledges the people of the Boonwurrung and the Woi Wurrung, who have danced their dances, sung their songs, and lived their culture on this land for tens of thousands of years.



Mary Angley

Mary is an emerging theatre-maker. A child of The Internet, in her practice she reveres the unique properties of live performance. Mary cut her directorial teeth working with Adelaide companies Symposium Productions and Raw Shakespeare on various Fringe shows, including *Empty Vanity* and *When There's No Strength in Men*. She received First Class Honours from Flinders University for her practice-led research project: an immersive adaptation of *Timon of Athens*. She has interned with Field Theory and the MTC. Through her practice and her research, she dissects the question: "What can we do in theatre that we can't do on screen?"



Caithlin O'Loghlen

Caithlin is a South Australian-born and now Melbourne-based performer. She studied at the Flinders Drama Centre where she played a variety of roles, including Hedda in a production of *Hedda Gabler*, directed by Elena Carapetis. Since graduating in 2017, Caithlin has worked in children's theatre, recorded a radio play and performed in several short films and staged readings. She has a keen interest in voice work, studying under Dawn Langman and Penny McDonald in her training, as well as a passion for producing and performing Shakespeare in an accessible way for younger audiences.



Emma Jevons

Emma is a Melbourne-based actor represented by Filmbites Talent Agency. A graduate of the National Theatre Drama School, she has trained in masterclasses with Patsy Rodenburg and Rowena Balos. She has performed with Melbourne Shakespeare Company in *Love's Labours' Lost* and *Romeo and Juliet*. Other theatre credits include *Cracked Smiles* (Thatcher's Boy Theatre) and *The Adventures Of Yoni 1 And Yoni 2* (Simone French). Emma starred in the short film *God Moving* (Jeremy Teh), appears in the upcoming feature *Some Happy Day* (Christine Hill) and will appear in the second series of *How To Stay Married* (Network 10).



Sarah-Jayne Tracey

Sarah-Jayne Tracey is a dedicated theatre maker of new feminist and queer works. Hailing from Adelaide and drawn to Melbourne by a deep drive to create independent devised theatre. Sarah-Jayne trained at The Adelaide College of the Arts and since graduating most notably appeared in the premiere of *Red Ink* by Duncan Graham. In 2017 Sarah-Jayne participated in Vitastatistix Adhocracy residency mentored by Mish Grigor, SJ Norman and Sarah Rodigari. This year Sarah-Jayne is in her final year of Youth Work at RMIT University and aspires to work in arts engagement with at-risk young people.



Meta Cohen

Meta Cohen is an emerging composer, sound designer and dramaturg. Her work spans music, theatre and interdisciplinary art. Meta has applied her compositional training to her work as a theatre maker. She is currently studying a Master of Dramaturgy at the Victorian College of the Arts (VCA), specialising in sonic dramaturgy. She is also a resident sound designer in the New Ghosts Theatre Company's IGNITE Collective. Meta is especially passionate about bringing queer, interdisciplinary and sound-driven work to the stage. For further info, please see www.metacohen.com



Merissa Tang

Merissa is a technical theatre practitioner from Singapore, with a myriad of skills ranging from stage/production management to lighting/projection systems and design. A recipient of the National Arts Council (NAC) Scholarship (Singapore) in 2018, Merissa is currently pursuing her undergraduate studies in the Bachelor of Fine Arts (Design and Production) at the Faculty of Fine Arts and Music, University of Melbourne. Her works include: *AMOK>>>HALT* (Vietnam) by VCA/USM (2019), *F**king A* by Candy Bowers (2019), *Guilty Landscapes* (Germany) by Singapore International Festival of Arts (2017) and *The Flying Dutchman* by Richard Wagner Association with The Finger Players (2016).



Olivia McKenna

Olivia McKenna is an audio designer and artist, originally from Sydney and now based in Melbourne. She has recently worked as audio designer for the VCA production of *Snore* (directed by John Kachoyan) and the Science Gallery Melbourne/Jetpack Theatre collaboration *Disposable* walking tour. Her other show credits include associate audio designer on *F**king A* (directed by Candy Bowers), vision crew on *Peter Pan*, lighting programmer and audio crew on *August: Osage County*, and lighting/sound crew and programmer on the Australian Play Readings in support of the Wilin Centre. Olivia is interested in manipulating everyday sounds to create sound designs and exploring the role of sound and light in visual arts.



Max Woods

Max is a Melbourne-based stage manager, currently completing a Bachelor of Fine Arts (Design and Production) at the Victorian College of the Arts (VCA). He discovered his passion for stage management when he was selected to stage manage his Year 12 production of *Charley's Aunt*. Since then, he has worked extensively with award-winning company Stage Mom across stage and production Management (*Truly Madly Britney* and *I Still Haven't Found What I'm Cooking For*). From his time at the VCA, his credits include Assistant Stage Manager for both *F**king A* and *Into the Woods*, as well as Lighting Programmer on *Mad Forest*.

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