

# SHITTY

7 Feb - 24 Feb    Written by Chris Edwards    Directed by Zoë Hollyoak



# SHITTY

7 FEB - 24 FEB

## RUN TIME

90 minutes (no interval)

## WARNINGS

SHITTY includes coarse language, strobe lighting, dead black-outs, herbal cigarettes, haze and the use of loud and sudden noises. This production also includes mentions of physical abuse, sexual themes, gore and the use of fake blood.

## CAST

Meg Hyeronimus as Emily

Roy Joseph as Darcy

Levi Kenway as Ben

Mark Paguio as Frankie

Ariadne Sgouros as Evie

## CREATIVES

Chris Edwards Writer

Zoë Hollyoak Director

Hailley Hunt Set & Prop Designer

Claudia Kryszkiewicz Costume Designer

Morgan Moroney Lighting Designer

Madeleine Picard Composer & Sound Designer

Justice Georgopoulos Stage Manager

SHITTY is presented by *essential workers*.

Supported by the Girgensohn Foundation

## GIRGENSOHN FOUNDATION

We acknowledge the Gadigal people of the Eora nation who are the traditional custodians of the land on which we share our stories. We also pay our respect to the Elders past and present, and all Aboriginal and Torres Strait Islander peoples.

Promotional images by Andrew Fraser  
Production stills by Phil Erbacher



# WRITER'S NOTE | CHRIS EDWARDS

“Should we watch a horror?”

These words, so often spoken among my friends, are the ones that made me want to make this show. Recently, my work was described to me as being very fun and funny, but with a deep well of sadness underneath it. On the one hand, it reminded me that I really should get a mental health plan from my (hopefully bulk-billed) GP, but on the other, it reminded me why I wanted to play in this specific genre sandbox in the first place.

There's such an opportunity to explore the full spectrum of human experience, from light to dark, when one side is going so far towards tragedy and cruelty and, well, horror. The highs can be high and the lows can be bloody, and you get to have a lot of fun in between.

Horror is one of the few remaining genres that we all kinda desperately crave a communal experience around – we want to be scared or grossed out or edge-of-our-seat terrified, and we want to be in it together. And I wanted to be in this together with some of my favourite people.

I know it sounds biased, but I just believe that I have the most talented friends in the world full stop end of conversation move on.

From the beginning, this project has been about wanting to work with people I love, and craft characters and stories that would give them the opportunity to demonstrate exactly how goddamn good I know them to be. Each of the roles in this show was created specifically for these actors; to demonstrate their strengths, show off their range, and to play with how audiences perceive them. I'm incredibly lucky that they put their faith and their trust in me to hopefully do just that, and to do so in a genre that has long fascinated all of us.

Hopefully this show, and the work of these people that I love so dearly, takes you on a ride, gives you a giggle or two, and maybe even scares you a little. But hey, we'll be right there with you.

As a post-script, I do also have to thank the following people, without whom I simply wouldn't have been able to put this script together: Zoe Hollyoak, who believed in the slightly batshit timeline of this project and couldn't have been a better partner-in-crime (or harsher editor); Jessica McLaughlin Cafferty, who came on board as dramaturg while literally moving her entire life across continents, and who's late-night advice kinda sorta saved this play and my life (dramatic, sorry); and Daniel Lammin, my break-glass-in-case-of-emergency play-rescuer since 2019, who's invaluable insight and genre expertise swooped in to help get this script over the finish line. And, of course, Meg & Levi & Mark & Roy & Ariadne, five of the best actors and best people I know. This play is theirs, but I'm absolutely taking the credit (if it's good).

**Chris Edwards**  
Writer

# DIRECTOR'S NOTE | ZOË HOLLYOAK

Any good scary movie has you yelling things like “Run!” or “Don’t go down there!” or “Not again!” at the screen. The genre thrives on that exhilarating sense that you are in just as perilous circumstances as those unfortunates on screen. Here in, our tiny theatre, you’re as close to those characters as you can get. You can see every pore, every flicker of terror, every terrible decision, every broken promise and fatal mistake. So tell me, are these just shitty situations... or are they shitty people?

*SHITTY* is an exploration of what might just happen when our worst impulses turn into our worst nightmares. Our three love stories circle around self-loathing, guilt, grief, obsession and abandonment. Breaking the ever-rising tension is Chris Edwards’ signature sense of humour that has left me in stitches during the rehearsal process. It’s been an absolute treat to bring this self-proclaimed “bonkers” production to life.

The splatter zone of my heart reaches far and wide. I am touched by the generosity, dedication and sheer talent of the creative team involved. Creating new work truly takes a village, and this village was running off a dream and some iced-tea sachets. Another huge thank you must go to the hard-working team at Belvoir who said “yes-and” to every new idea. Finally, I am forever grateful to the cast for their flexibility and constant creativity with each new edit. (*Meet me in the bar, and we’ll tell you about the cut scene with a possessed vagina*).

None of this would have been possible without Chris Edwards. It’s an honour to call Chris my friend and it has been a pleasure to witness his growth as a writer. I am thankful to him for entrusting me to direct his debut Belvoir 25A production. I have no doubt that there will be many, many more.

**Zoë Hollyoak**

Director

## MEG HYERONIMUS as Emily



Meg is a Sydney based actor and a graduate of the Academy of Film, Theatre and Television. She also studied at the Stella Adler Academy of Acting, Hollywood.

Her recent theatre credits include CHERRY SMOKE (CrissCross Productions), MORTEL (Merak Physical Theatre), THE DAZZLE (Corvus Arts Theatre), UNDETERMINED TITLE (KXT), PLAYPEN (Dollhouse Collective), Tamora in TITUS ANDRONICUS (AFTT Alumni), Roxie Hart in CHICAGO (CTGi), ARTHUR AND MARILYN (Dinosaurus Productions), DOING (Puddle or Pond), OF MICE AND MEN (Stella Adler), A LIGHT IN DARK PLACES (Stella Adler Lab Theatre).

Meg was the recipient of 'Best Actress' at the 2017 Short and Sweet Festival for her role as Marilyn Monroe in Jasper Lee-Lindsay's ARTHUR AND MARILYN, which saw her performing on stages in Sydney and Los Angeles and won her a full scholarship to study at the Stella Adler Academy of Acting, Hollywood.

## ARIADNE SGOUROS as Evie



Ariadne Sgouros graduated from NIDA in 2017 with a Bachelor of Fine Arts in Acting. During her time at NIDA, Ariadne performed in A MIDSUMMER NIGHT'S DREAM, EURYDIKE AND ORPHEUS, and THE SHOW THAT SMELLS.

Since leaving NIDA, Ariadne has been involved in a series of KXTeethCutting readings at the Kings Cross Theatre, as well as THE DIVORCE PARTY and LOVE, ME (The Old 505), BEFORE THE MEETING and THE SHIFTING HEART (White Box Theatre), WHAT THE BUTLER SAW and THIS BITTER EARTH (New Theatre), NEVER CLOSER (Belvoir 25A), SCENES FROM THE CLIMATE ERA (Belvoir), and most recently in The Ensemble's MIDNIGHT MURDER AT HAMLINGTON HALL.

On screen Ariadne has been involved in a number of AFTRS short films, including THE RETREAT, REUNION and GORGON, in which she speaks Greek. Ariadne also recently appeared in HOME AND AWAY.

# MARK PAGUIO as Frankie



Mark Paguio is a Sydney based actor and is a graduate of the National Institute of Dramatic Art. Screen credits include: NCIS: SYDNEY (Paramount+), EROTIC STORIES (SBS), LONESOME (Independent), THE TWELVE (Foxtel/Warner Bros.), SPIDERHEAD (Netflix), THE MOTH EFFECT (Amazon Prime), BUMP (Stan), THE UNUSUAL SUSPECTS (SBS/Aquarius Films).

Theatre credits include: WHEREVER SHE WANDERS (Griffin Theatre Company), SHEPHERD (Belvoir 25A); LORD OF THE FLIES (Sydney Theatre Company); THE HOUSE AT BOUNDARY ROAD LIVERPOOL (Old 505); STAY HAPPY, KEEP SMILING, THE REMOVALISTS, THE CHANGELING, SALEM, THE YELLOW WALLPAPER (NIDA); I WALK IN YOUR WORDS (ATYP)



# ROY JOSEPH as Darcy

Roy is a Sydney based actor and graduate of the Western Australian Academy of Performing Arts. Since graduating he has played the lead role of Harry in the Channel Ten/Paramount+ series FIVE BEDROOMS. Other screen credits include: STRIFE (Binge), THE LAST ANNIVERSARY (Binge) and BACK IN VERY SMALL BUSINESS (ABC).

# LEVI KENWAY as Ben

Levi (he/him) graduated in 2021 from the Academy of Film Theatre and Television with a Bachelor of Acting. He has also completed his ATCL Letters in Speech and Drama from the Trinity College of London. Levi's theatre credits include: Rabbit in SAMSON (Full Throttle Theatre), Benedick in MUCH ADO ABOUT NOTHING (Izabella Louk Presents), Ensemble in MORTEL (Merak Physical Theatre) and Bruce in THE TALE OF THE GREAT EMU WAR (Fingerless Theatre).



# CHRIS EDWARDS, Writer



Chris Edwards (he/him) is a queer playwright, dramaturg and theatre-maker.

Chris completed his Masters of Writing for Performance at NIDA in 2018, and has helped to facilitate the creation of new texts and devised works for a variety of independent artists and theatre-makers. These include *THE LONG HAUL* (Flightpath Theatre), *THE OTHER SIDE OF 25* (The Old 505, Adelaide Fringe Festival), and Little Ones Theatre's *DRACULA* and *MERCILESS GODS*.

His play *THIS BITTER EARTH*, directed by Riley Spadaro, enjoyed successful seasons at both the New Theatre in 2019 and TheateWorks in 2020, with the latter winning a Green Room Award for Best Ensemble.

# ZOË HOLLYOAK, Director



Zoë is a Director and Creative producer who has worked across a range of organisations including Performance Space, Performing Lines, Belvoir St Theatre, Perth Institute of Contemporary Arts (PICA) and Black Swan State Theatre Company of WA. She holds a Bachelor of Performing Arts (Performance Making) from the Western Australian Academy of Performing Arts (WAAPA) and a Master of Fine Arts (Directing) from the National Institute of Dramatic Art (NIDA). Zoë is currently a recipient of The Glorias Fellowship (from the Gloria Payten & Gloria Dawn Foundation)s.

Zoë combines her significant producing and project management skills with an extensive artistic background that includes projects for NIDA, PICA, triple J Unearthed, Belvoir St Theatre, The Blue Room Theatre, The Old Fitz and the State Theatre Centre of WA. Zoë also runs essential workers, a Sydney based theatre company that presents new works, including recent smash-hit productions *COLLAPSIBLE* (The Old Fitz) and *NEVER CLOSER* (Belvoir 25A).

Zoë's recent directing work includes *THE WRITER* (NIDA), *COLLAPSIBLE* (The Old Fitz) and *ANTIGONICK* (NIDA).

# MORGAN MORONEY, Lighting Designer



Morgan Moroney (he/him) is an award-winning lighting and video designer working across theatre, opera, dance and installation.

A graduate of NIDA, Morgan received the 2020 APDG Emerging Designer for Live Performance Award for GHOSTS (NIDA). He won the 2023 Sydney Theatre Award for Best Lighting Design of an Independent Production for COLLAPSIBLE (essential workers), which he also co-directed. He was awarded the 2023 APDG Award in Lighting Design for CLEANSED (Redline). In 2024, Morgan is the recipient of the Michael Northen Award for emerging Lighting Designers, administered by the Association for Lighting Production and Design in the UK.

Morgan's work as Lighting Designer includes SAPLINGS (ATYP), INFERNO (Brandenburg Orchestra), GIRLS IN BOYS' CARS (NTofP), SUDDENLY LAST SUMMER (Ensemble), THE BARBER OF SEVILLE (Opera Australia National Tour), and ANATOMY OF A SUICIDE (Sugary Rum Productions).

Upcoming productions for 2024 include NAYIKA: A DANCING GIRL (Belvoir). Morgan is one half of independent theatre contingent essential workers.

# JESSICA MCLAUGHLIN CAFFERTY, Dramaturg



Jessica McLaughlin Cafferty is a theatremaker and screenwriter who is currently chasing any sunshine she can find between Melbourne and London. She's got pockets heaving with a Bachelor of Performing Arts from Monash University, a Master of Directing Theatre for Performance from the Victorian College of the Arts, and most recently an MFA in Writing for Stage and Broadcast Media at the Royal Central School of Speech and Drama in London. Her accent is normal and her instagram is @jessmcccc.



# HAILLEY HUNT, Set & Props Designer



Hailley is an emerging Set and Costume Designer who strives to create deeply conceptual and interrogative designs with the intention of prompting deeper consideration of how we as an audience respond to a production and its moving parts.

Her recent design credits include Associate Set Designer for *THE HELLO GIRLS* at Hayes Theatre (2024), Set and Costume Designer for *FORGETTING TIM MINCHIN* by Jules Orculo and *FEMINAZI* by Laneikka Denne as a part of Belvoir's 2023 25A season, Set and Costume Designer for *HOW TO WIN A PLEBICITE (AND TENNIS)* (2022) by Lachlan Parry, Set, Costume and Lighting Designer for *CLOUDSTREET* with Lane Cove Theatre (2023), and Set Designer for NIDA's 2022 production of *PICNIC AT HANGING ROCK*. This year, along with *SHITTY* by Chris Edwards, Hailley will be working on *AURAT RAJ* as another part of the 25A season, and *YOUR NAME* with the KXT 2024 season.

# JUSTICE GEORGOPOULOS, Stage Manager



Justice Georgopoulos (he/him) holds a Diploma of Communications (Theatre Media) from Charles Sturt University and a Bachelor of Performance and Theatre (Theatre Making) from the University of Wollongong.

He has stage-managed and operated for *THE GREAT AUSTRALIAN PLAY* (Montague Basement, Redline, 2022), *ALL HIS BELOVED CHILDREN* (KXT, 2023), and Gillian Cosgriff's *ACTUALLY GOOD* (Bondi Festival, 2023). He also Assistant Stage Managed and called the talk *Jamie Oliver in Conversation* with Melissa Leong (Sydney Opera House, 2023).

Most recently he's been working in a multitude of roles on various Sydney Festival productions including *SUGUNG-GA* (Moksung Theatre Company, 2023), *HOW THE BIRDS GOT THEIR COLOURS* (Arc Circus, Yugambah Dance Group, 2023), and *Bananaland* (Brisbane Festival, Queensland Performing Arts Centre, 2023).

# CLAUDIA KRYSZKIEWICZ, Costume Designer



Claudia Kryszkiewicz (she/her) is a Costume Designer, Multidisciplinary Artist & graduate of the National Institute of Dramatic Art.

Claudia's designs span across multiple settings within but not limited to film, theatre, dance, illustrations well as live performance in amusement parks.

A selection of her costume design credits include: Live Performance (Luna Park), IMPOSSIBLE IMAGE (winner of Best Costume Design: Exeter Dance International Film Festival / The Physical TV Company), BREAKING PLATES (Physical TV Company), ENEMY ALIEN (AFTRS), ULSTER AMERICAN (Outhouse Theatre Co.), THE GOVERNMENT INSPECTOR (NIDA) and GHOST LIGHTS (NIDA).

# MADELEINE PICARD, Composer & Sound Designer



Maddy is a sound designer and multidisciplinary technical theatre practitioner. Her previous sound design work includes: THE WEEKEND (Belvoir), VENUS IN FUR (Sydney Fringe), EPHEMERA, HOW TO WIN A PLEBICITE (AND TENNIS) and PICNIC AT HANGING ROCK (NIDA). She has recently completed a Bachelor of Fine Arts (Technical Theatre and Stage Management) at NIDA.

# CERO ZELL, Assistant Producer

Cero is a creative producer and writer for the stage and screen. Currently she is a support producer at Belvoir St Theatre, where her most recent credits include AT WHAT COST? (2023) and MISS PEONY (2023).



# SPECIAL THANKS

Thomas and Ingeborg Girgensohn

Nicole Robinson

Cameron Bartie

Chris Milburn

Belinda Crawford

Ashley Giles

Richard Whitehouse

Stephen Crossley

Ren Kenward

Andrew Hasler

Matt Hinton

Brittney

Santariga

Dom Mercer

Matty James

Hazel Fisher

Jojo Zhou

Belvoir FOH

Gayda De Mesa

Meg Hyeronimus and Levi Kenway - the dance captains of the century

