

THE WRONG GODS

3 MAY - 1 JUNE



**BELVOIR ST
THEATRE**

By **S. Shakthidharan**
Directed by
**Hannah Goodwin &
S. Shakthidharan**

THE WRONG GODS

RUN TIME: 90 minutes

WARNING

The Wrong Gods contains mild coarse language and features the use of haze, smoke, and aromatic effects.

Co-Produced with
Melbourne Theatre Company
Supported by
The Hive - Supporting emerging talent at Belvoir

THE WRONG GODS

CAST

Manali Datar

Devi

Nadie

Kammallaweera

Nirmala

Radhika Mudaliyar

Isha

Vaishnavi

Suryaprakash

Lakshmi

CREATIVES

Writer and Co-Director

S. Shakthidharan

Co-Director

Hannah Goodwin

Set and Costume

Designer

Keerthi Subramanyam

Lighting Designer

Amelia Lever-Davidson

Sound Designer

Steve Francis

Associate Sound

Designer

Madeleine Picard

Composer

Sabyasachi (Rahul)

Bhattacharya

Tabla performed by

Aman Pal

Indian soundscapes
recorded by

George Vlad (mindful-audio.com)

Movement & Fight

Director, Intimacy

Coordinator

Nigel Poulton

Vocal Coach

Laura Farrell

Stage Manager

Madelaine Osborn

Stage Manager

Steph Storr

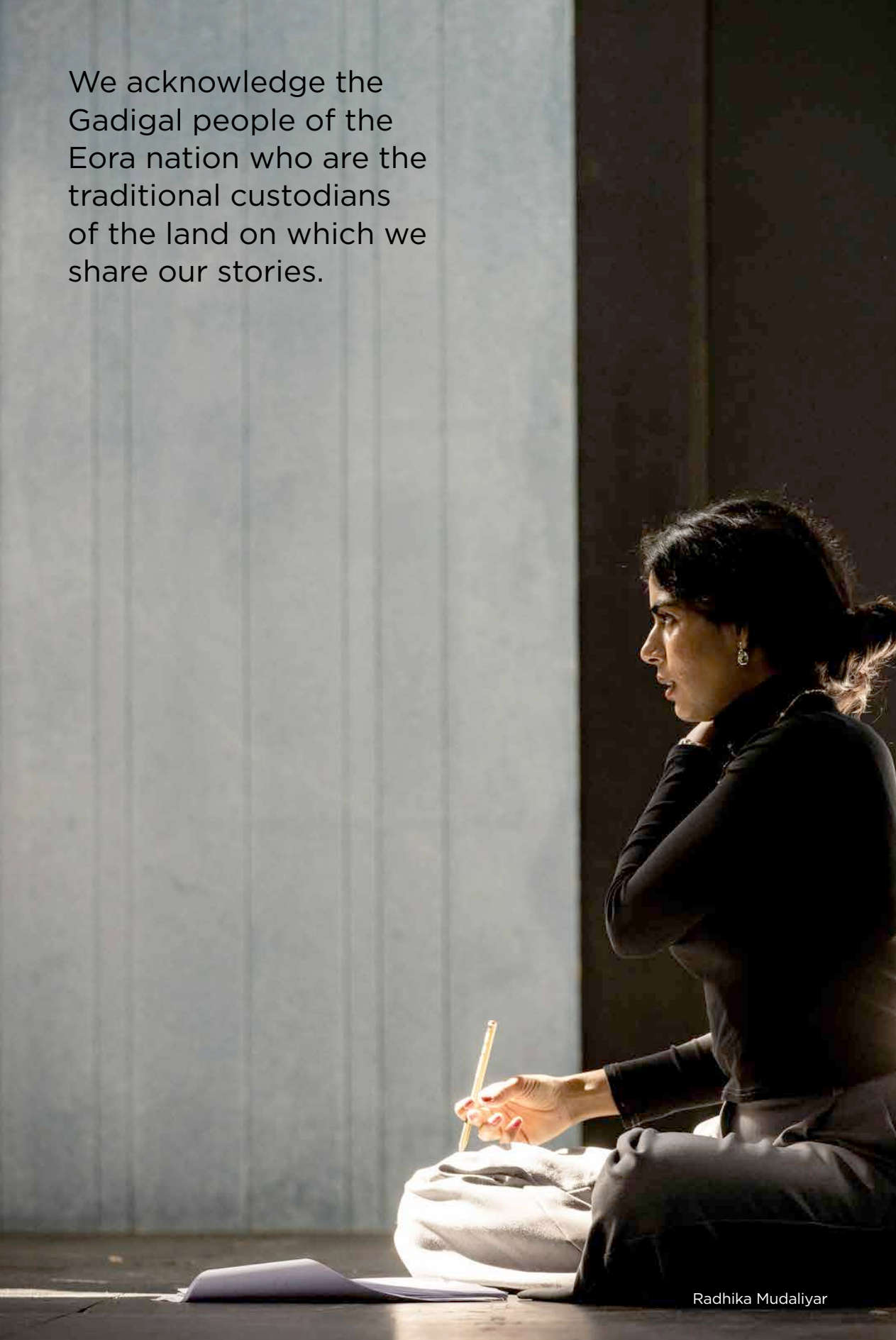
Assistant Stage Manager

Mia Kanzaki

Assistant Stage Manager

Grace Sackman

We acknowledge the
Gadigal people of the
Eora nation who are the
traditional custodians
of the land on which we
share our stories.



Radhika Mudaliyar

Cover photography by

Daniel Boud

Rehearsal photography by

Brett Boardman



S. Shakthidharan

WRITER/CO-DIRECTOR 'S NOTE

S. SHAKTHIDHARAN

She's sitting on the banks of her river, deep in her valley, in the remote heart of India. She's staring at me. I'm brushing off her soil from my lenses, my tripod, my cables. I've just finished an interview with her. As I head back up the mountain, to where my Australian arts colleagues are waiting, she yells: 'make sure you get our story onto that TV!' It's not a request: it's an order. Her cow

bellows his support. 'I'll try, aunty,' I feebly call back down the mountain.

Some twelve years later, I can still feel the force of her words. Partly because of the shame of being a lowly theatre maker, and not a famous TV presenter that can give her story the cultural power (although probably not the nuance) it deserves. But more so, because of the sophistication of her thinking. She has come to learn, in the most brutal way possible, that the fate of her home is intimately tied up with separate events happening elsewhere in her country, and indeed all over the world. She has learnt that she must now understand the power of some new gods, gods that have never entered her valley or felt her river before. But she is not facing this challenge with fear. She and her fellow community members have summoned the strength to face these new gods head on.

What will it take for us city folk to go through the same process? To question our own gods, and be prepared to meet new (or old) ones? We believe we have broken from the shackles of communal life and can be our full individual selves - but has there ever been a time in the history of our earth more culturally homogenous than now? We think we have become more secular, more accepting of multiple faiths - but has there ever been a religion humanity has more quickly and wholly accepted than the religion of progress?

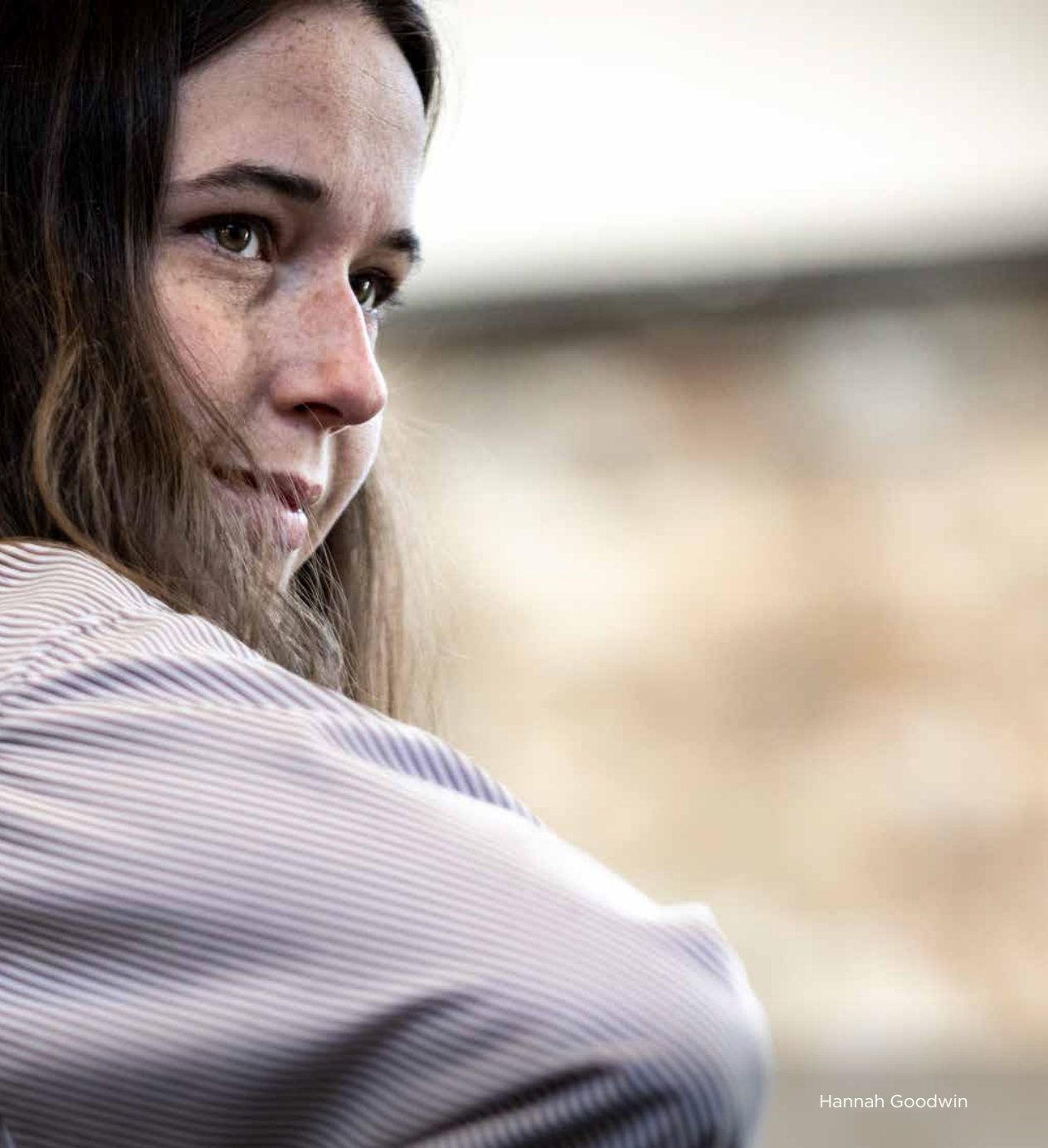
We will soon be forced to grapple with the consequences of our most deeply held faiths - whether we like it or not. It might be in the wake of the next natural disaster, fascist leader or disruptive technology - or in some strange mix of all three. But it will come.

How will we gather the acuity to deal with what's heading towards us? How do we use the coming crises as opportunities for real change? Certainly, we will need to first appreciate how much power we all wield in the modern world, with every decision we make - financial, social, political, cultural. And we will need to seriously consider that maybe we are giving that power to the wrong people. We are putting our faith in the wrong ideas. The wrong systems. The wrong gods.

That woman, in the valley. Her gods and our gods are going to need to talk to each other. They are going to have to work together. It will take an openness on both sides. They are ready. But are we?



Radhika Mudaliyar, Nadie Kammallaweera, Vaishnavi Suryapakash & Manali Datar



Hannah Goodwin

CO-DIRECTOR'S NOTE

HANNAH GOODWIN

When I first read Shakthi's play I thrilled to a tension inside it, between the real-world points of inspiration and the form that the story took. I felt I had just read a new myth.

This new myth is set in an ancient place. In a clearing, alongside a mighty river in the Narmada Valley, India. Some of you might already be

connecting the dots on some of the genesis points that I've alluded to. Still in the dark? Don't worry. If the only thing you do after this is go looking for the real stories that may have given birth to what we're doing here in Surry Hills, you will find that the events of this story have and are being replayed in many different cultures and contexts, all over the world. When I became truly cognizant of this, Shakthi's use of the mythic form took on even more meaning.

This is the myth of progress. It is the story of what we put our faith in today, about what we worship without question. It is about how the world is changing and how, sooner or later, we will be forced to change with it.

Over the course of this process, I have had the confronting pleasure of questioning my own faiths - social, political, spiritual, practical... One obvious, demonstrable faith I hold is my belief in the creation of new work. Making new plays is the thing I do in my life that I believe in more than nearly anything else. Since making new mythologies rarely excludes what has come before but almost always includes what has previously been excluded, new work can reflect a kind of progress in and of itself. As the globalised world continues to develop (more and more rapidly, more and more precariously) it is inevitable that many inherited myths lose their meaning. There are times when old myths seem too confined to address, let alone contain, the complexities of our ever-transforming, ever-expanding societies. I believe we are at one of those junctures. I think we have been stuck here for a while, and I believe that it is up to artists to articulate those new myths that can embody our experiences of the world, and provide frameworks for reason, ethics and

values. New myths are needed to show us who we are becoming.

At the same time, I can also see that some of the old myths, the old ways, have lost their meaning not because they are wrong but because we are wrong. We are at risk of losing them entirely. So, in this world, perhaps the task of the new is to partner with the old? To forge an unlikely but essential alliance, in the mammoth, audacious hope of saving us all from the brink?

That is the scale of Shakthi's tale. It takes four characters and a situation that spans pre-industrialisation to now in just seven years and two scenes, to understand the globalised modern world in all its complexity. I am grateful to have been a small part of the making of it.

So here it is. A new myth, inspired by truth, that asks -

If we can accept that the world is changing and that we will have to change with it, who will we become?









Manali Datar



Radhika Mudaliyar & Nadie Kammallaweera



Keerthi Subramanyam



Hannah Goodwin and Madelaine Osborn





S. Shakthidharan & Radhika Mudaliyar



Radhika Mudaliyar, Nadie Kammallaweera & Vaishnavi Suryaprakash



Nadie Kammallaweera, Manali Datar & Vaishnavi Suryaprakash



Radhika Mudaliyar

SUSTAINABLE THEATRE MAKING: THE SWING & BENCHES

In line with Belvoir's commitment to sustainable theatre making, the swing and benches in *The Wrong Gods* have been crafted with a focus on reusing and recycling materials. The use of recycled and reused timber for these key set pieces was formalised from the very beginning of the design process.

The timber was sourced as reclaimed lengths from Wastewood, a sustainable timber yard in Marrickville that specialises in salvaging and repurposing wood. This means the materials not only carry a rich history but also contribute to reducing waste and supporting the circular economy.

The furniture pieces are constructed using traditional joinery techniques, specifically, tenon joints, to avoid the use of metal screws and braces. This attention to detail ensures that the structures remain strong while minimising the environmental impact.

The weaves are made from unbleached, natural cotton sash, and the hanging ropes are crafted from natural sisal. This ensures that the final pieces are made from 60% reused and recycled materials and are 100% biodegradable.

This sustainable approach to design and fabrication was made possible through the collaboration between Production Manager Ren Kenward, Designer Keerthi Subramanyam and Fabricator Isabell Delaurentis, who shared the vision of creating an environmentally responsible production.

Belvoir recognises that this is just the beginning and remains committed to deepening its practices, expanding its understanding, and striving toward ever more sustainable approaches to theatre making.





**BELVOIR ST
THEATRE**

2025 SEASON

JACKY

Award-winning Australian drama of sex, secrets and a city of lies.

16 Jan – 02 Feb

SONG OF FIRST DESIRE

History, politics, Spain – a new play from the great Andrew Bovell.

13 Feb – 23 Mar

BIG GIRLS DON'T CRY

Love and revolution in the streets of Redfern.

05 – 27 Apr

THE WRONG GODS

Local justice, global power – from the prize-winning writer of Counting & Cracking.

03 May – 01 Jun

THE SPARE ROOM

Helen Garner. Judy Davis. Elizabeth Alexander.

07 Jun – 13 Jul

GRIEF IS THE THING WITH FEATHERS

The literary sensation – now a profound new play.

26 Jul – 24 Aug

ORLANDO

Virginia Woolf's classic through a fresh, bold, theatrical lens.

30 Aug – 21 Sep

MEOW MEOW'S THE RED SHOES

Hilarious fractured fairytale by the peerless cabaret legend.

04 Oct – 09 Nov

THE TRUE HISTORY OF THE LIFE AND DEATH OF KING LEAR AND HIS THREE DAUGHTERS

Eamon Flack directs Colin Friels in the performance of a lifetime.

15 Nov – 04 Jan

JOIN US

BELVOIR.COM.AU

BELVOIR PARTNERS

PATRON

The Honourable Margaret Beazley AC KC,
Governor of New South Wales

GOVERNMENT PARTNERS



MAJOR PARTNERS



ASSOCIATE PARTNERS



SUPPORTING PARTNERS



MEDIA PARTNERS



If your business would like to partner
with Belvoir, please email us at
development@belvoir.com.au
or call 02 8396 6250

BELVOIR SUPPORTERS

We are deeply grateful to our community for supporting us through the good times and the bad. From game-changing gifts to topping up your ticket purchase price, your faith in us has made all the difference. Thank you.

Learn more about supporting Belvoir at belvoir.com.au/support

TRUSTS & FOUNDATIONS



ARTISTIC DIRECTOR'S CIRCLE

Patty Akopiantz &
Justin Punch
Sophie & Stephen Allen
The Balnaves Foundation
Guido Belgiorno-Nettis AM &
Michelle Belgiorno-Nettis
Anne Britton
Jillian Broadbent AC FRSN
Jennifer Byrne &
Andrew Denton
Andrew Cameron AM &
Cathy Cameron
Sue Donnelly
David Gonski AC &
Assoc. Prof. Orli
Wargon OAM

Fee & David Hancock
Alison Kitchen
Ian Learmonth &
Julia Pincus
Helen Lynch AM &
Helen Bauer
Sam Meers AO
Karen Moses
Mountain Air Foundation
Beau Neilson
Kerr Neilson
Paris Neilson
Stuart & Kate O'Brien
Cathie & Paul Oppenheim
Dan & Jackie Phillips
Andrew Price

Sherry-Hogan Foundation
Victoria Taylor
Rob Thomas AO
The WeirAnderson
Foundation
Kim Williams AM &
Catherine Dovey
Rosie Williams &
John Grill AO
Cathy Yuncken

VISIONARY DONORS

Constructability Recruitment
Doc Ross Family Foundation
Bob & Chris Ernst
Louise Flanagan
The Girsensohn Foundation
Marion Heathcote &
Brian Burfitt
Libby Higgin &
Dr Gae Anderson
Victoria Holthouse
Anita Jacoby AM
Johnson Family Foundation
Ingrid Kaiser
The Kerridge Foundation

The Knights Family Jabula
Foundation
Anne & Mark Lazberger
Ross Littlewood &
Alexandra Curtin
Millari Family Trust
Cynthia Nadai &
Roslyn Burge
Panthera
Rebel Penfold-Russell
Plenary Group
David Pumphrey OAM &
Jill Pumphrey

Rachel Emma Ferguson
Foundation
The Roberts Pike Foundation
The Roger Allen and
Maggie Gray Foundation
Penelope Seidler AM
Judy Thomson
The Wales Family
Foundation
Shemara Wikramanayake
& Ed Gilmartin

STAFF LIST

BOARD OF DIRECTORS

Karen Moses (Chair)
Stephen Allen
Hamish Balnaves
Johanna Featherstone
Alison Kitchen
Tan Kueh
Virginia Lovett
Tommy Murphy
Jacob Nash
Paul Oppenheim
Arjunan Puveendran
Louise Thurgood-Phillips

EXECUTIVE

Artistic Director
Eamon Flack
Executive Director
Aaron Beach
Executive Assistant
Danielle Green

AUDIENCE

Deputy Executive Director,
Marketing, Community & People
Fiona Hulton
Customer Experience &
Ticketing Manager
Gemma Clinch
CRM and Insights Manager
Jason Lee
Marketing Specialist
Xu Yang Chua
Ticketing Systems Specialist &
CRM Administrator
Tanya Ginori-Cairns
Digital Content Coordinator
Jake Severino
Box Office Coordinator
Lily Emerson
Communications Administrator
Kira Leiva
Front of House Manager
Alison Benstead

PUBLICITY

Kabuku PR

DEVELOPMENT

Acting Head of Development
Liz Hobart
Partnerships and
Grants Coordinator
Lily O’Harte
Philanthropy Administrator
Ellen Harvey

EDUCATION

Head of Education
Jane May

PRODUCTION

Head of Production
Richard Whitehouse
Production Manager
Ren Kenward
Deputy Production Manager
Dana Spence
Resident Stage Manager
Luke McGettigan
Costume Supervisor
Belinda Crawford
Technical Manager
Tristan Ellis-Windsor

Senior Venue Technician
Cameron Russell
Construction Manager
Darran Whatley
Sound Technician
Matty James
Leading Hand
Jonas Trovato
Props Supervisor
Keerthi Subramanyam

FINANCE AND OPERATIONS

Chief Financial Officer
Ash Rathod
Management Accountant
Jay Purohit
Financial Accountant
Dev Solanki
Finance Administrator
Shyleja Paul

ARTISTIC AND PROGRAMMING

Head of New Work
Dom Mercer
Artistic Associate
Tom Wright
Resident Director
Hannah Goodwin
Literary Associate
Ayah Tayeh
Andrew Cameron Fellow
Margaret Thanos
Balnaves Foundation Fellow
Hannah Belanszky
Balnaves Foundation Fellow
Guy Simon

PRODUCING

Head of Producing
Simone Parrott
Producer
Brittany Santariga
Producer
Emma Diaz
Artistic Administrator
Kelsey Martin

CUSTOMER EXPERIENCE AND VENUE

Box Office Assistants
Gemma Burwell, Angus Crampton,
Natalie Elliott, Lucy Gleeson,
Meg Hyeronimus, Allan Lyra Chang,
Rhianna McCourt, Kevin Tran
Front of House Supervisors
Megan Bennetts, Chris Edwards,
Edward O’Leary
Front of House Assistants
Otis Arundell-Kelly, Chris Colley,
Aisling Delahunt, Isaac Forsyth,
Angus Gregg, Megan Heferen,
Stevie Hefferan, Gavin Roach,
Joseph Savva, Emily Whiting,
David Blue

MELBOURNE THEATRE COMPANY

BOARD OF MANAGEMENT

Chair Martin Hosking
Deputy Chair
Leigh O'Neill
Tony Johnson
Larry Kamener
Katerina Kapobassiss
Sally Noonan
Chris Oliver-Taylor
Tiriki Onus
Anne-Louise Sarkis
Craig Semple
Professor Marie Sierra
Tania Seary

FOUNDATION BOARD

Chair Tania Seary
Deputy Chair
Jane Grover
Charles Gillies
Jane Grover
Sally Lansbury
Sally Noonan
Rupert Sherwood
Tracey Sisson

EXECUTIVE MANAGEMENT

Artistic Director
& Co-CEO
Anne-Louise Sarkis
Executive Director
& Co-CEO
Sally Noonan
Executive Producer
& Deputy CEO
Martina Murray
Artistic Administrator
Olivia Brewer
Executive
Administrator
Kathleen Ashby

ARTISTIC

Associate Artists
Tasnim Hossain
Jean Tong
Mark Wilson
Head of New Work
Jennifer Medway
New Work Associate
Zoey Dawson
Playwriting Fellow
Anchuli Felicia King

CASTING

Casting Director
Janine Snape
Casting Administrator
Daphne Quah

PRODUCING

Senior Producer
Stephen Moore

Producer – Industry & Audience Initiatives

Laura Harris
Company Manager
Julia Smith
Deputy Company
Manager
Blaze Byrans

DEVELOPMENT

Director of
Development
Rupert Sherwood
Senior Philanthropy
Manager
Sophie Boardley
Annual Giving
Manager
Meaghan Donaldson
Philanthropy
Coordinator
Charlotte Menzies-King
Business

Development Manager
José Ortiz
Partnerships Manager
Isobel Lake
Partnerships
Coordinator
Clare Rankine

EDUCATION & FAMILIES

Director of Education
& Families
Jeremy Rice
Learning Manager
Nick Tranter
Education Content
Producer
Emily Doyle
Deadly Creatives
Project Officer
Emma Holgate
Schools Engagement
Project Officer
Izabella Yena
Education Access
Project Officer
Teresa Moore

PEOPLE & CULTURE

Director of People
& Culture
Joanna Geysen
Receptionist
David Zierk
FINANCE & IT
Director of
Finance & IT
Rob Pratt
Finance Manager
Andrew Slee
Assistant Accountant
Nicole Chong

IT & Systems Manager

Michael Schuettke
IT Support Officer
Darren Snowdon
Payroll Officer
Julia Godinho
Payments Officer
Harper St Clair
Building Services
Manager
Adrian Aderhold

MARKETING & COMMUNICATIONS

Director of Marketing
& Communications
Chris MacDonald
Head of Marketing
Claire La Greca
Marketing Manager
Rebecca Lawrence
Marketing
& Communications
Coordinator
Matisse Knight
Digital Engagement
Manager
Jane Sutherland
Digital Coordinator
Harrison Buikstra
Lead Graphic Designer
/Art Director

Kate Francis
Graphic Designer
Sarah Ridgway-Cross
Video Content
Producer
Harvey Newland-
Harman
Editorial Content
Producer
Tilly Graovac
Publicity Consultant
Good Humans PR

PRODUCTION

Director of Technical
& Production
Adam J Howe
Senior Production
Manager
Michele Preshaw
Production Manager
Suzy Brooks
Jess Maguire
Production Manager
(leave cover)
Margaret Murray
Production
Administrator
Alyson Brown
Production
Coordinator
Zoe Rabb

Production Assistant

Elysia Harris
Technical Manager –
Electrics
Allan Hiron
Technical
Coordinators –
Electrics
Nic Wollan
Max Wilkie
Production
Technician Operator
Marcus Cook

Production
Technicians
Max Bowyer
Stella Dandolo
Claire Ferguson
Scott McAllister
Sidney Millar
Natalya Shield
Ounie Witherow Aitken
Technical Manager –
Staging & Design
Andrew Bellchambers
Production Design
Coordinator
Jacob Battista
Head Mechanist
Tobias Chesworth

PROPERTIES

Properties Supervisor
Geoff McGregor
Props Maker
Colin Penn
Props Buyer
Finn McLeish

SCENIC ART

Scenic Art Supervisor
Shane Dunn
Scenic Artist
Alison Crawford
Colin Harman
Nellie Summerfield

WORKSHOP

Workshop Supervisor
Andrew Weavers
Set Makers
Sarah Hall
Nick Gray
Philip De Mulder
Peter Rosa
Simon Juliff
Welder
Ken Best
COSTUME
Costume Manager
Kate Seeley
Costume Staff
Jocelyn Creed
Lyn Molloy
John Van Gastel

Costume Coordinator

Carletta Childs
Millinery
Phillip Rhodes
Costume Hire
Liz Symonds
Costume Maintenance
Jodi Hope
Claire Munnings
Art Finishing
Alicia Aulsebrook
Claire Mercer

STAGE MANAGEMENT

Head of Stage
Management
Whitney McNamara
Stage Managers
Annie Gleisner
Mercedes Gowlett
Annah Jacobs
Juliette Hiron
Jess Keepence
Jenny Le
Finn McLeish
Zsuzsa Gaynor Mihaly
Tom O' Sullivan
Lisa Osborn
Brittany Stock
Pippa Wright

SOUTHBANK THEATRE

Events Manager
Mandy Jones
Production Services
Manager
Frank Stoffels
Front of House
Manager
Drew Thomson
Lighting Supervisor
Geoff Adams-Walsh
Deputy Lighting
Supervisor
Tom Roach
Sound Supervisor
Joy Weng
Deputy Sound
Supervisor
Will Patterson
Deputy Fly Supervisor
Callum O'Connor
Stage & Technical
Staff
Jon Bagen
Ash Basham
Al Brill
Suzy Brooks
Sam Bruechert
Emily Campbell
Steve Campbell
Will Campbell
Bryan Chin

Kit Cunneen
Jeremy Fowlie
Adam Hanley
Justin Heaton
Spencer Herd
Chris Hubbard
Ethan Hunter
Marcus Macris
Alexandre Malta
Jason Markoutsas
Terry McKibbin
David Membery
Sharna Murphy
Alix Otenstein
Jake Rogers
Natalya Shield
Nathaniel Sy
Tom Vulcan
Dylan Wainwright-
Berrell

House Supervisors
George Abbott
Tanya Batt
Matt Bertram
Kasey Gambling
House Attendants
Rhiannon Atkinson-
Howatt
Stephanie Barham
Emily Bosch
Briannah Borg
Zak Brown
Sam Diamond
Liz Drummond
Grace Ephraums
Leila Gerges
Hugo Gutteridge
Abby Hampton
Kate Hannah
Michael Hart
Elise Jansen
Kathryn Joy
Sophia Maltarollo
Natalya Milton
Ernesto Munoz
Brooke Painter
Lucy Pembroke
Brigid Quonoe
Taylor Reece
Solomon Rumble
Sophie Scott
Mieke Singh Dodd
Ayesha Tauseef
Olivia Walker
Rhian Wilson

House Attendants
Rhiannon Atkinson-
Howatt
Stephanie Barham
Emily Bosch
Briannah Borg
Zak Brown
Sam Diamond
Liz Drummond
Grace Ephraums
Leila Gerges
Hugo Gutteridge
Abby Hampton
Kate Hannah
Michael Hart
Elise Jansen
Kathryn Joy
Sophia Maltarollo
Natalya Milton
Ernesto Munoz
Brooke Painter
Lucy Pembroke
Brigid Quonoe
Taylor Reece
Solomon Rumble
Sophie Scott
Mieke Singh Dodd
Ayesha Tauseef
Olivia Walker
Rhian Wilson

House Attendants
Rhiannon Atkinson-
Howatt
Stephanie Barham
Emily Bosch
Briannah Borg
Zak Brown
Sam Diamond
Liz Drummond
Grace Ephraums
Leila Gerges
Hugo Gutteridge
Abby Hampton
Kate Hannah
Michael Hart
Elise Jansen
Kathryn Joy
Sophia Maltarollo
Natalya Milton
Ernesto Munoz
Brooke Painter
Lucy Pembroke
Brigid Quonoe
Taylor Reece
Solomon Rumble
Sophie Scott
Mieke Singh Dodd
Ayesha Tauseef
Olivia Walker
Rhian Wilson

House Attendants
Rhiannon Atkinson-
Howatt
Stephanie Barham
Emily Bosch
Briannah Borg
Zak Brown
Sam Diamond
Liz Drummond
Grace Ephraums
Leila Gerges
Hugo Gutteridge
Abby Hampton
Kate Hannah
Michael Hart
Elise Jansen
Kathryn Joy
Sophia Maltarollo
Natalya Milton
Ernesto Munoz
Brooke Painter
Lucy Pembroke
Brigid Quonoe
Taylor Reece
Solomon Rumble
Sophie Scott
Mieke Singh Dodd
Ayesha Tauseef
Olivia Walker
Rhian Wilson

TICKETING
Director of Ticketing
Operations
Brenna Sotiropoulos
Customer Service
Sales Manager
Jessie Phillips
VIP Ticketing Officer
Michael Bingham

Education

Ticketing Officer
Mellita Ilich
Subscriptions
& Telemarketing
Team Leader
Peter Dowd
Ticketing Services
Administrator
Hannah Flannery
Box Office
Supervisors
Darcy Fleming
(leave cover)
Bridget Mackey
Tain Stangret
Box Office Attendants
Stephanie Barham
Tanya Batt
Britt Ferry
Casey Gould
Min Kingham
Julia Landberg
Julie Leung
Brigid Meredith
Michael Stratford
Hutch
Lee Threadgold
Rhian Wilson

CRM & AUDIENCE INSIGHTS

Director of CRM
& Audience Insights
Jeremy Hodgins
Database Specialist
Ben Gu
Data Analyst
Sionna Maple

COMMISSIONS

The Joan
& Peter Clemenger
Commissions
Kylie Coolwell
NEXT STAGE
Commissions
Van Badham
Kamarra Bell-Wykes
Andrew Bovell
Angus Cerini
Patricia Cornelius
Declan Furber Gillick
Sheridan Harbridge
Claudia Karvan
Michele Lee
Glenn Moorhouse
Kate Mulvaney
Joe Paradise Lui
Leah Purcell
Sally Sara
S. Shakthidharan
Melanie Tait
Aran Thangaratnam

MTC DIGITAL THEATRE

Stream select Melbourne Theatre Company productions from the comfort of your couch
mtc.com.au/digitaltheatre