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MU Modern Theatre Presents

The Flick

by Annie Baker

"What do you want to be when you're grown up?"

"I am grown up."

MU Modern and The Flick would like to thank:

Nova Cinema
Mordialloc College
ORiGiN Theatrical, on behalf of Samuel French, Inc.
Jack Jones
Union House Theatre Staff and Theatre Casuals
The University of Melbourne Theatre Board
UMSU Creative Arts Department
Melbourne University Food Co-op

And everyone else who supported us financially,
physically, and emotionally.
You have our sincerest thanks.

This show is taking place in The University of Melbourne, which rests on the lands of the Boon Wurrung and Woi Wurrung peoples of the Kulin Nations. Sovereignty was never ceded. MU Modern Theatre would like to acknowledge the traditional custodians of the land and pay our respects to their elders, past, present and emerging.

A NOTE FROM MU MODERN THEATRE

MU Modern Theatre is thrilled to produce as our debut production *The Flick* by Annie Baker, a work that encapsulates what we want this company to be about; a company that engages people with the wide plethora of work and the traditions of performance art, yet always calling them into question – asking what else can be done. *The Flick* is a play that in equal parts fits neatly into the canon of theatre, but is also in opposition to it all. It takes something to stage a work wherein so much of it is undramatic - to situate an audience in the space where epic narratives would unfold onto the screen, only to look out and watch the people that operate its machinations. At the same time, it's a play that builds upon the traditions and conventions of naturalism and realism, stretching them to their limits. In that, Baker has written a play that exists within, and confronts, our understanding of what theatre is and can be – for that it commands praise and uproar in its audiences.

We chose to stage *The Flick*, thought, because it presents us with something more than that. It's not simply a play about people, but about projecting ourselves onto the stage. We see people

cleaning the auditorium that we occupy when we go to see theatre, as we sit in an auditorium watching theatre. The Flick reduces the theatre to a mirror. it is a play with no fluff, nothing about it is dazzling, but it has everything to offer us. There is no distance between us and the employees of the cinema; we live with and grapple with them through their lives, before we exit and return to ours - lives not so dissimilar to theirs.

It is then that MU Modern is proud to start our journey in producing theatre, with The Flick.

-MU Modern Theatre Company

DIRECTOR'S NOTE

It has been some time since I stepped into The Guild Theatre and thought of The Flick, though eerily enough it was the first thing that came to mind. I didn't imagine then that I'd be writing a Director's note for it, nor can I exactly believe it now. In any case, for the debut show for our company, it was the natural choice – and not just because it works.

The Flick is a play about stillness and progression; little changes, but the world is moving on. We see three bodies develop, not only as characters, but as people, as they work through their mental illnesses, and deal with anxieties that we too have: our future, our careers, how we're perceived by others, and how we get by day to day. Over all of this, film goes digital, the world progresses, and one can't help but feel like it's hard keeping up, that one might get left behind.

I wanted to present a staging of Baker's play that got to the crux of the work; I didn't want to intervene in that too much. Everything that has been done has been done to accentuate the writing, and most of that is with the bodies in the space. The directorial choices that we took

are to set up an environment for the split second decision. Little is planned, yet everything is planned for – it is for our remarkable actors to determine how a moment plays out. In that we start to get to the heart of that which is real in this play, and it is an absolute pleasure to watch each night.

I want to thank everyone involved in realising what I once thought was merely a whimsical idea. To my remarkable direction team in Eden Gonfond and Jacob Kuek, who repeatedly noticed the infinitesimal details I missed, to the cast, who each took on a goliath task with little in the way of time, and made each of their characters not just come alive, but their own, and the production team, who have worked with a professionalism and dedication that had me in awe, and kept me from insanity.

Thank you.

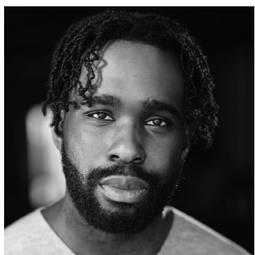
- Arthur Knight
Artistic Director and Director

CAST



SAM: Timothy Smith

Tim is a Melbourne-based actor originally from South Australia. Having completed a four-year course at Flinders Uni Drama Centre, Tim later moved to Melbourne in 2014 to train at 16th Street Actors Studio. Tim has since continued his training at the Justin Lehman Studio. He has appeared in several TV and short films including Nice Girls by Maddelin Mckenna, Bloody Christmas by Jan de Pietro, Love Lost by Edwin Street and Hakuumacaato by Kulan Farah. Stage credits include Simeon in Eugene O'Neil's Desire Under The Elms, and Blue in Art of the Eight Limbs. When not acting, Tim enjoys portrait photography and writing.



AVERY: Victory Ndukwe

A lover of the theatre stage, victory is vibrant and charismatic with a flair for entertaining. Victory undertook his training at 16th Street Academy where he worked with master teachers like Chris Edmund, Elizabeth Kemp and Justin Lehmann. He has featured in theatre productions such as Erasers and 25 and Fucked by the Owl and Cat Theatre. As well as the 2018 production of Festen by Play Dead Theatre and the critically acclaimed production of Mr Burns by Lighting Jar Theatre Group. A native Melbournian who's travels have taken him all over the world, Victory's grasp of the human condition allows him to embody characters in a truly authentic way that is a delight to watch.

CAST

continued.



ROSE: Catherine Ward

Catherine Ward is an emerging Melbourne-based actor. She is a graduate of the NIDA Actor's Studio and Advanced Residency Program. She has also trained with Screen Actors Australia, Centerstage Performing Arts and The Impulse Company. Her theatre credits include Love and Information (NIDA Open), Raffles on Capri (Balloon Head Theatre) and The Apocalypse Tapes (Four Letter Word Theatre). Last year she appeared as Luciana for The Australian Shakespeare Company's The Comedy of Errors, performing in both Melbourne and Prague. Her screen credits include The Doctor Blake Mysteries for the ABC. Catherine is passionate about the intersection between art and activism, most recently working with Melbourne collective A Centre for Everything on an interactive performance project examining the fossil fuel industry. She is a proud member of MEAA.



SKYLER: James Robertson

Alongside his acting endeavours, James Robertson is the manager of the amateur Plain English Theatre Company. He has written, directed and acted in plays at the Kew Courthouse Theatre, the Owl and the Cat Theatre and Nuworks Theatre, such as Nothing is Wrong in 2018. He performed at the Arts Centre as part of the 2018 TopClass Drama and Theatre Studies. He has appeared in numerous short films and is a music journalist for Beat Magazine.

PRODUCTION TEAM



ARTHUR KNIGHT
DIRECTOR



KATE DOUGLAS
PRODUCER



MAANYA BAGGA
PRODUCER



ERIN CASEY
PRODUCTION MANAGER



EDEN GONFOND
ASSISTANT DIRECTOR



JONO WEDGWOOD
LIGHTING DESIGNER



PETER DANASTARIO
PHOTOGRAPHY & MEDIA



YIANNI ROWLANDS
PHOTOGRAPHY & MEDIA



JACOB KUEK
ASSISTING DIRECTION

PRODUCTION TEAM

continued.



REIS LOW
STAGE MANAGER



KARTIYA TURNER
ASSISTANT STAGE MANAGER



ADA COXALL
ASSISTANT STAGE MANAGER



FINN MCHENRY
SET DESIGNER



LIAM BEALE
SOUND DESIGNER



SASKIA PEACHEY
STAGE CREW



KENNA MACTAVISH
FRONT OF HOUSE MANAGER







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