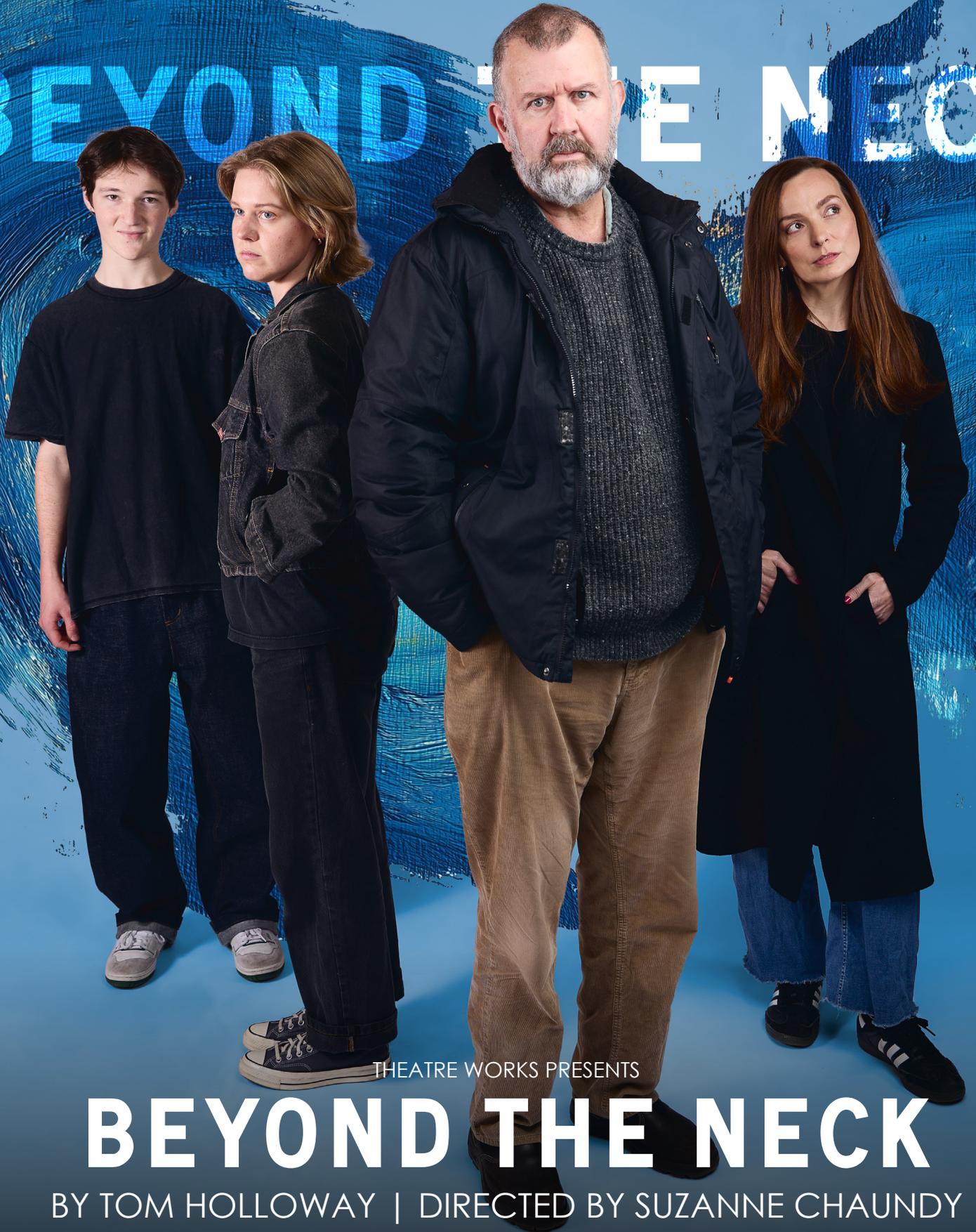


BY THEATRE WORKS

A PROFOUNDLY MOVING PORTRAIT OF A COMMUNITY
LEARNING TO LIVE BEYOND TRAUMA

BEYOND THE NECK



THEATRE WORKS PRESENTS

BEYOND THE NECK

BY TOM HOLLOWAY | DIRECTED BY SUZANNE CHAUNDY

20 MARCH - 4 APRIL | THEATRE WORKS

theatre works, 14 acland street, st kilda



CREATIVE VICTORIA



PHOTO CREDIT: DAN RABIN

Theatre Works respectfully acknowledges First People's sovereignty and recognise the continuing connection to lands, waters and storytelling by Traditional Custodians of Country throughout Australia.

We pay our respects to the many clans and language groups in Victoria, to their elders past and present, and acknowledge the strength and resilience of all Aboriginal peoples.

Always was, always will be Aboriginal land.

ABOUT THEATRE WORKS

Theatre Works is Australia's home of independent theatre: a creative precinct where artists take risks, new stories are born, and audiences discover the bold voices shaping contemporary culture. For more than 45 years, Theatre Works has supported artists to develop, make, and share ambitious new Australian work. Today, our precinct is stronger and more interconnected than ever.

Located in the heart of St Kilda, the Theatre Works Precinct brings together four purpose-built venues: the Main Theatre, the Explosives Factory, the TWiSK Rehearsal Space, and the Black Box Café & Outdoor Stage. Each space plays a distinct role in the creative lifecycle, providing artists with everything they need to move from idea, to development, to premiere, to tour; all within a single, supportive ecosystem.

Our model is simple but rare: we share investment and risk with independent artists. Through co-producing, commissioning, and tailored producing support, we ensure artists are backed by real resources: free development space, professional equipment, rehearsal infrastructure, marketing, ticketing, and technical support. This gives artists the freedom to take creative risks while removing the financial and logistical pressures that so often limit independent work.

Every year, more than 600 artists pass through our precinct, developing and presenting work across 50+ productions.

Many go on to regional and national touring, VCE Playlist recognition, and major awards. Our audiences are equally diverse: from loyal locals to school groups, visiting families, and new theatre-goers who discover us through the café, bar, or festival partnerships.

The precinct allows us to operate at a scale unique in Victoria's independent sector. The Main Theatre offers a fully equipped black box for bold, ambitious work; the Explosives Factory provides a home for experimentation, residencies, and intimate performance; the TWiSK Rehearsal Space offers year-round free development space; and the Black Box Café & Outdoor Stage connect the precinct to the daily life of St Kilda, welcoming more than 20,000 visitors each year.

Together, these venues form a pipeline that supports artists at every stage of their practice while building community, diversifying income, and embedding independent theatre deeply into the cultural fabric of St Kilda. This integrated precinct model - development to presentation, bar to black box, artist to audience - is what makes Theatre Works unique.

This is the heart of Theatre Works: a place where artists are held, supported, and challenged; where audiences encounter work that surprises and moves them; and where community grows, one story at a time.

TEAM THEATRE WORKS

DIANNE TOULSON (she/her) Executive Director / Creative Producer

ADAM GARDNER (he/him) Marketing / Graphic Design / Box Office Manager

JADE HIBBERT (she/her) Company Producer

CHRIS PATRICK HANSEN (he/him) Marketing and Producing Associate

RIVER STEVENS (he/him) Front of House Co-Ordinator

JOSHUA FERNANDEZ (he/him) Venue Operations Assistant

ANNE HENDERSON (she/her) Finance Administrator

THE "NECK" IS THE PASSAGE INTO PORT ARTHUR, A NARROW STRIP OF LAND WITH WATER ON BOTH SIDES THAT CONNECTS THE MAINLAND TO THE TASMAN PENINSULA.

TO GO BEYOND IT IS TO ENTER A PLACE FOREVER CHANGED AND TO ASK HOW WE CARRY THE WEIGHT OF THIS TRAGEDY GOING FORWARD.





BEYOND THE NECK

BY TOM HOLLOWAY | PRESENTED BY THEATRE WORKS

PLAYWRIGHT

Tom Holloway

DIRECTED BY

Suzanne Chaundy

LIGHTING DESIGNER

Richard Vabre

COMPOSER

Philip Mcleod

SOUND DESIGNER

Jack Burmeister

SET & COSTUME DESIGNER

Emma Ashton

PRODUCTION MANAGERS

Chris Patrick Hansen

Jade Hibbert

STAGE MANAGER

Kelly Wilson

CAST

Francis Greenslade

Emmaline Carroll Southwell

Cassidy Dunn

Freddy Collyer

PROMOTIONAL PHOTOGRAPHY BY

Dan Rabin

PRODUCTION PHOTOGRAPHY BY

Steven Mitchell Wright

PUBLICITY BY

Eleanor Howlett, Sassy Red PR

PRODUCED BY

Theatre Works

THANK YOU

Port Arthur (2012) by Rodney Pople—*reproduced by permission of the artist*
Melbourne Opera
The Athenaeum Theatre
Antipodes Theatre Company

BEYOND THE NECK TOURING DATES

West Gippsland Performing Arts Centre

Sunday 19th April

The Round Nunawading

Friday 24th April

Clocktower Centre Moonee Ponds

Friday 1st May

Saturday 2nd May

BEYOND THE NECK IS A **BY THEATRE WORKS PRODUCTION**

Shows in the **BY THEATRE WORKS** stream are produced and presented by Theatre Works in-house, lead by artists who are either on staff and/or alumni of our professional development programs.





DIRECTOR'S NOTE

SUZANNE CHAUNDY

The Port Arthur Massacre serves as a backdrop to this extraordinary chamber piece about rebuilding after tragedy. The four stories told in this delicate, poetic and quintessentially Australian text steer away from sensationalising the Port Arthur massacre and focus on the effects of loss and violence on people and their fragile journey towards healing.

The play is set ten years after Martin Bryant shot and killed thirty-five people and wounded twenty more at Port Arthur on the 28th of April 1996. The team bringing you this new production had been reflecting how difficult it is to believe that this mass shooting happened 30 years ago, and how it can be that this story is not known by our younger generations. Sadly, everything came to light again following the horrific Bondi shootings on the 14th of December 2025. Theatre Works had programmed *Beyond the Neck* before this dreadful event. The Bondi shootings has led to renewed national calls for stricter gun laws and a re-examination of the National Firearms Agreement created in reaction to the Port Arthur Massacre.

Emma Ashton's design reflects an island, and therefore the isolation of Tasmania and Port Arthur itself, which could only be accessed by the isthmus known to the locals as 'The Neck' (Eaglehawk Neck). Due to its isolation and difficult accessibility escape was almost impossible. It was a prison for convicts who re-offended after their transportation to the colonies used from the 1830's to the 1880's. An early form of solitary confinement was used in the Model Prison at Port Arthur. It broke the minds of so many inmates that an asylum had to be built on the site.

The design reflects the strange stillness and contemplative beauty of the sandstone used throughout Port Arthur. We feature an enlarged reproduction of Tasmanian artist Rodney Pople's Glover Award winning painting 'Port Arthur' as a background to the performance. This work depicts an anglicized Australia presented in a classical romantic style, reminiscent of a Constable surrounded by a foreboding darkness and with a

ghostly figure of Martin Bryant hovering in the foreground. It captures the colonisation as well as the beauty and the horror of the place, the darkness of its history and an ephemeral moment when one person had such a terrible impact on so many lives. Port Arthur is featured in Australian writer Maria Tumarkin's work 'Trauma-scape', an apt name for a place so steeped in atrocities.

The actors are called upon to represent characters of a range of ages from seven to seventy-five (I hastily add the actors playing these extremes are not these ages!). They step out of these characters and become a chorus which helps each character tell their story by prompting, elaborating and even sometimes disagreeing about how it should be told. They begin our production seated like a string quartet. Subtitled 'A quartet on loss and violence', Tom Holloway writes in his notes that it is "a piece of theatre which is perhaps closer to a musical quartet than a 'straight' play. It is a piece where rhythm and timbre play equal roles, perhaps equally as important as characterisation and narrative structure." As much of my work is as an opera director, I absolutely relate to the musical nature of the writing of this work and the nuance this brings.

This play speak to me deeply. I was thrilled when Producer Dianne Toulson approached me to direct it again after my 2012 production for Red Stitch Actors Theatre. This is a new production with some of the people involved in my first production revisiting it alongside me. Richard Vabre who was part of the 2012 team will create a new lighting design and we are revisiting composer Philip McLeod's haunting compositions. The wonderful Emmaline Carroll Southwell returns from the original cast alongside my new cast, the brilliant Francis Greenslade, Cassidy Dunn and Freddy Collyer.





BACKGROUND

PORT ARTHUR MASSACRE

The mass shooting at Port Arthur occurred on 28 April 1996 nearby and at the former penal colony Port Arthur, a tourist attraction and popular picnic location in Lutruwita/Tasmania. The perpetrator, Martin Bryant, killed 35 people and wounded 23 others, in the deadliest massacre in modern Australian history. The attack led to fundamental changes in Australia's gun laws. The National Firearms Agreement between state and federal governments was announced within two weeks of the massacre.

The 'old' café referred to in the script is the Broad Arrow Café at Port Arthur. The shooting there lasted approximately 15 seconds, during which Martin Bryant fired 17 shots, killed 12 people, and wounded 10 more. He then moved to the Gift Shop and car park where he killed and wounded many more people before killing the children Alannah (6 years old) and Madeleine (3 years old) and their mother Nanette Mikac as he was leaving the site. The murder of this family resulted in the creation of the Alannah and Madeline Foundation by their father Walter Mikac AM and a small group of volunteers, driven by the belief that all children and young people should be able to live a happy and safe life, free from violence and trauma. Further killings and woundings took place at the toll booth, a nearby service station and Seascope, where he was finally captured after an 18-hour police standoff.

Bryant received thirty-five life sentences, plus 1,652 years in prison, without the possibility of parole, all of which is to be served concurrently; this life sentence being applied is "for the term of [his] natural life". He is held in the Risdon Prison in Hobart. For the first eight months of his imprisonment, Bryant was held in a purpose-built suicide-prevention cell in almost complete solitary confinement.

Ironically, Port Arthur Penal Colony used the relatively 'new' practice of solitary confinement. The inmates would be put into an individual cell, they would have to undertake some form of cell-bound labour, and would stay there for approximately 23 hours a day. This is also referred to in the play.

The young girl in the play refers to conspiracy theories around the shooting. Following the massacre, many pro-gun activists in Australia began falsely promoting conspiracy theories about the massacre. One of the most popular conspiracy theories regarding the attacks involves the idea that the attacks were carried out by the government to strengthen gun laws, or that the government had prior knowledge of the attacks.

The original café is now a monument and memorial garden dedicated to the victims of this horrific event and a new restaurant has been built.





TOM HOLLOWAY

PLAYWRIGHT



TOM HOLLOWAY is 4-time AWGIE and multi award-winning Tasmanian-born playwright and librettist. His work has been staged extensively both in Australia and internationally. His plays include: MUSEUM OF MODERN LOVE (2024 AWGIE winner for Best Adapted Stage Play); STORM BOY (2013 Premiere Barking Gecko/Sydney Theatre Company and 2015 return season and national tour, 2014 Winner AWGIE Award, Theatre for Young Audiences, 2014 Helpmann Award Nomination, Best Presentation for Children), AND NO MORE SHALL WE PART (produced in the UK by Hampstead Theatre for the Edinburgh Fringe and in American for Williamstown Festival starring Alfred Molina, 2010 Winner AWGIE Award for Best Stage Play, 2010 Winner Victorian Premier's Award) FORGET MENOT (2014 AWGIE Award Nomination, Best Stage Play); DOUBLE INDEMNITY (Melbourne Theatre Company); SUNSHINE (Red Stitch Theatre); AS WE FORGIVE (Performing Lines/Griffin Theatre Company); BEYOND THE NECK (2008 Winner AWGIE Award for Best Stage Play); DON'T SAY THE WORD (shortlisted for the 2009 NSW Premier's Play Award, the 2009 Young Vic/Theatre 503 Season Award); RED SKY MORNING (2007 winner of the R. E. Ross Trust Development Award, 2008 Green Room Award for Best New Writing for the Australian Stage); LOVE ME TENDER (2010 Premiere Perth International Festival/Belvoir/Thin Ice and nominated for 2011 AWGIE Award); Fatherland (2011 Premiere at The Gate Theatre London and touring to Volkstheater, Munich) and FACES LOOK UGLY (2011 Premiere at the Århus Teater Denmark, Winner of the 2010 Max Afford Fellowship). Tom's new play ELIZA, starring Dan Spielman, will premiere at Melbourne Theatre Company in September 2026 directed by Paige Rattray. The play was commissioned by Sydney Theatre Company.

SUZANNE CHAUNDY

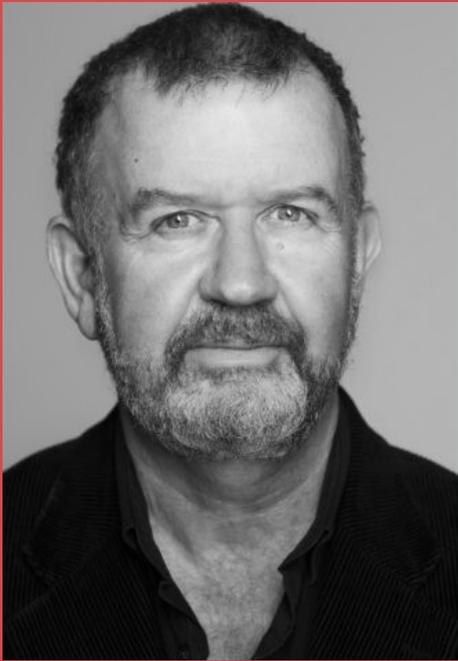
DIRECTOR



A former Chair of Theatre Works, Suzanne is Australia's foremost director of the works of Richard Wagner. Her career spans opera, text-based theatre, special events and outdoor spectacle. Operas directed include Le Nozze di Figaro, Cosi fan tutte, La traviata, Der Freischütz, Werther, Maria Stuarda, Tannhäuser, Anna Bolena, Our Man in Havana, Lohengrin, Roberto Devereux, Tristan und Isolde, Der Fliegende Holländer, Norma, Das Rheingold, Die Walküre, The Rise and Fall of the City of Mahagonny, Siegfried, Götterdämmerung, Lucia di Lammermoor and Die Meistersinger von Nürnberg. Suzanne has directed for Melbourne Opera, Lyric Opera of Melbourne, West Australian Opera, Opera Australia, Victorian State Opera, IMG, Red Stitch Actors Theatre, La Mama, Anthill Theatre, Melbourne Theatre Company, Performance 4A and Sydney Theatre Company. She is the founder and director of the Richard Divall Emerging Opera Artists Program. Suzanne directed signature productions for Australia's internationally renowned outdoor performance troupe Strange Fruit. Her Strange Fruit productions have been presented at over 400 festivals and events in Australia, Europe, UK, Asia, Latin America and the USA. Suzanne completed her first Ring Cycle in Bendigo for Melbourne Opera and recently directed Die Meistersinger von Nürnberg at the UNESCO World Heritage Royal Exhibition Building to huge critical and audience acclaim and was awarded the OCCA critics award for momentous opera event in 2025. She has Don Giovanni opening at the Athenaeum theatre in April for Melbourne Opera followed by a new production of Tosca at West Green House Opera in July in the UK.

FRANCIS GREENSLADE

PERFORMER - THE OLD MAN 75YO



Francis Greenslade was last seen around Theatreworks in 2024 when his play *The Platypus* was premiered. It had subsequent seasons in the 2025 Adelaide Fringe and the 2025 Brisbane Festival and is currently being prepared for publication by Playbill later this year. Before that he appeared in *Iron Lung's* *When The Rain Stops Falling* at Theatreworks in 2023. He is well known to theatre audiences all around Australia having appeared in productions by MTC, (*Shakespeare in Love*, *The Odd Couple*, *Urinetown*, *Man The Balloon* and *Things We Do For Love*), by STC (*Navigating*), by Malthouse, (*Babes in the Wood*, *The Odyssey*, *Optimism* and *Tartuffe*) and STC(SA), (*Marat/Sade*, *The Club*, *Accidental Death of an Anarchist*, *Cosi* and *The Tempest*) among others. His screen credits include *Mad As Hell*, *Winners and Losers*, *Irreverent*, *The Leftovers*, *The Micallef Programme*, *Full Frontal*, *Blue Heelers*, *SeaChange* and many others. His adaptation of Dario Fo's *Accidental Death of An Anarchist* was produced by STC in 2018 and his book *How I Learnt To Act (On the way to not going to Drama School)* was published by Currency Press in 2019.

EMMALINE CARROLL SOUTHWELL

PERFORMER - THE YOUNG MOTHER 28YO



Emmaline Carroll Southwell is an actor, writer, and voice over artist. A graduate of the Victorian College of the Arts she first performed in *Beyond the Neck* in 2012 with Red Stitch Actors' Theatre, and is thrilled to reprise her role with Theatre Works in 2026.

Emmaline is also the host of *The Yes Experiment* for Channel 10 (currently filming season 4), and a published children's author, with her debut book *Our Family Pledge*—inspired by a viral video of a poem she wrote for her children, followed by her second book *A New Day* which was released in 2025 by Affirm Press (Simon and Schuster).

Emmaline's other credits include working with QTC, touring with The Arena Theatre Company, and narrating the Emmy award nominated series *Heart and Soul*.

FREDDY COLLYER

PERFORMER - THE BOY 7YO



Freddy Collyer is a Naarm/Melbourne-based actor dedicated to playing honest and emotionally textured characters. After graduating High School in 2024, Freddy has pursued professional projects both on stage and screen. Some projects include his role as Peter in HTC Youth's Peter Pan, Lachie in The Point – a script development at Red Stitch Actors' Theatre, directed by Tom Healey, Christopher in The Curious Incident of the Dog in the Night-time at HTC. Freddy has worked on a number on short films, such as his original short film The Ericson Show where he played Henry, and Band-aid, a VCA student film where he played Nathan. A graduate of the NIDA young actors' studio 2024, Freddy has studied techniques such as Meisner, Stanislavski and Laban, each of which have motivated him to find truth and adaptability in performance.

CASSIDY DUNN

PERFORMER - THE TEENAGER 17YO



Cassidy trained at the Victorian College of the Arts and WAAPA and is now based in Naarm/Melbourne. Her theatre credits include Rumbleskin (Dirty Pennies Theatre Company), Dryland (Flatpack Theatre Company), SPARK (Frenzy Theatre Company), and The Talk (The Last Great Hunt), for which she was nominated for the Performing Arts WA Best Newcomer Award. Cassidy toured Shakespeare's plays to schools across Victoria with Complete Works Theatre Company and has performed in children's theatre shows with Melbourne Shakespeare Company, Perform Education, and was Alice in Alice in Wonderland with the Australian Shakespeare Company.

PHILLIP McLEOD

COMPOSER



Phil is a founding member of Blue Grassy Knoll who have been playing for over 19 years, and enjoyed great success with their original soundtracks to Buster Keaton films. They have toured extensively around Australia and overseas including a New York Broadway season at the New Victory Theatre, two Edinburgh festivals, regional tours of Ireland, Holland and Canada and extensive touring to Germany, U.K., South Korea, Brazil, U.S.A, New Zealand and South Africa.

As a member of The Spaghetti Western Orchestra Philip performed at the Montreal Jazz Festival and toured through the U.S.A and Europe. With other ensembles he has toured through Europe and performed at festivals in Poland, Czech Republic and Singapore. As a composer he has written and produced music for the State Orchestra of Victoria, string quartets, television advertisements, theatre and dance, radio plays and for the myriad of local bands he has played in.

Philip has a degree in music specialising in composition from La Trobe University.

JACK BURMEISTER

SOUND DESIGNER



Jack Burmeister is a Melbourne based Sound Designer and Composer whose work sits at the intersection of theatre, film, and audio storytelling. His practice centres sound and music as dramaturgical forces; shaping narrative, emotional architecture, and audience experience rather than merely supporting it.

Jack's work has been recognised nationally and internationally. He received a Green Room Award nomination for Outstanding Sound Design for *The Roof is Caving In*, and Best Score at the Geelong Independent Film Festival for *With Everything I Am*, which also won Best Student Film at the New York International Film Awards. His selected theatre credits include *Othello* (Melbourne Shakespeare Company), *ILARUN: The Cutting Comb* (dir. Effie Nkrumah), and *Boys in the Band* (dir. Alister Smith).

RICHARD VABRE

LIGHTING DESIGNER



Richard Vabre is a freelance lighting designer who has lit productions for MTC, STC, Malthouse Theatre, Belvoir Street, Black Swan State Theatre Company, Back To Back Theatre, Victorian Opera, The Australian Ballet School, Circus Oz, Rawcus, Windmill Theatre, Arena Theatre Company, NICA, Barking Gecko, The Flying Fruit Flies, The Darwin Festival, Stuck Pig's Squealing, Chambermade, Red Stitch, Polyglot, Melbourne Worker's Theatre, Speak Percussion, Aphids, Lyric Opera and many many productions at La Mama Awards: Richard has won 6 Green Room Awards including the Association's John Truscott Prize for Excellence in Design (2004). He has also been nominated for 13 other Green Room Awards.

KELLY WILSON

STAGE MANAGER



Kelly Wilson is a Melbourne-based Stage Manager and staging technician. With a passion for storytelling, community and music, she is honoured to help bring Beyond the Neck to new audiences. She is also excited to be back at Theatre Works for the first time in many years! Some of her recent credits include The Wind in the Willows (The Australian Shakespeare Company), The Lucky Country (Hayes Theatre Co), Samson et Dalila (Melbourne Opera), and Die Meistersinger von Nürnberg (Melbourne Opera).

EMMA ASHTON

SET & COSTUME



Emma Ashton is a passionate theatre designer, with a background in interior architecture, based in Naarm (Melbourne). Graduating from the Victorian College of the Arts (VCA) at the end of 2025, Emma completed placements of 'Samson and Delilah' (Melbourne Opera) and 'Tarzan' (James Terry Collective) with set designer, Jacob Battista, 'Carmen' (Opera Australia) with set and costume designer, Marg Horwell, and 'Pride and Prejudice' (Bloomshed) and 'Katya Kabanova' with set and costumer designer, Savanna Wegman. In 2025 Emma designed sets for 'Coronation of Poppea' (VCA), 'Heathers' (Mentone Grammar), 'Watch on the Rhine' (VCA) and set and costumes for 'Marry Me a Little' (VCA).

CHRIS PATRICK HANSEN + JADE HIBBERT

PRODCUTION MANAGERS



Chris Patrick Hansen is a Melbourne-based actor and theatremaker who began his career in Brisbane before relocating in 2019. A graduate of the Queensland Theatre Youth Ensemble, Queensland Academy for Creative Industries (2025 Outstanding Alumnus), APO Arts Academy and the Victorian College of the Arts, his work spans devising, directing and producing. He runs the theatre company Paracosm and is the Australian Producer for Fruitcake Productions.



Jade is a South African theatre maker, writer and stage manager who moved to Melbourne in 2023. An award-winning performer, her recent work spans stage management and technical roles across multiple productions. She is also Company Manager of Theatre of Others, supporting international theatre practice through workshops and podcasting.

Chris and Jade are also members of the Theatre Works staff.

BY THEATRE WORKS

A FEARLESSLY INVENTIVE RETELLING OF THE CINDERELLA
STORY FROM THE STEPMOTHER'S PERSPECTIVE

MARA



THEATRE WORKS PRESENTS

MARA

BY HANNA PYLIOTIS

22 APRIL - 2 MAY | THEATRE WORKS

theatre works, 14 acland street, st kilda



CREATIVE VICTORIA



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PHOTO CREDIT: DAN RABIN

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ST KILDA

SEASON

2026

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