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IN
SIGHT

14
13

GLASSBREAKER PRESENTS

TWO ON THE NIGHT TRAIN





13 - 22 JUNE
GASWORKS THEATRE

WRITTEN & DIRECTED BY
Martin Quinn

CAST
Frazer Lee, Katherine Pearson

LIGHTING DESIGN
Adelaide Harney

SET DESIGN
Alaina Bodley

COSTUME DESIGN
Constance Lewis

SOUND DESIGN
Edwin Cheah

PRODUCTION & STAGE MANAGER
Stephanie Ghajar

SPECIAL THANKS to Lynda Buckley, David Mirabella,
Georgia Quinn, ARHS Newport Railway Museum

Two On the Night Train is part of Premiere at Gasworks, a program to assist independent Melbourne-based artists and creatives to stage original productions.

We acknowledge the Traditional Owners of the land of the Kulin Nation.
We pay our respects to their Elders past, present, and emerging.

Photography by Martin Quinn, Stephanie Ghajar



NOTE FROM THE WRITER / DIRECTOR

It was a risk to invoke Beckett in describing *Two on the Night Train*. Although a conscious choice, and one undertaken in good faith, it was a risk nonetheless. Nothing stands to fall harder than a grandiose comparison.

But there I was, wondering how I'd describe the piece, when the name of the writer to which it owed the most popped into my head, and would not leave. Were it not for his existential vision of theatre, this play could not exist.

Beckett lived in a very different time to our own. His theatre was built in the elegiac mode, with characters haunted by theological demons and trapped in the tidal currents of history. The same cannot be said for the people of today, for whom secularism and extensive peace have borne the fruit of very different lives.

In many ways, *Two on the Night Train* is a play for that different version of life. Though war has dissipated, struggle has not. Though the challenges of everyday life are not those of the resistance or the commune, the future remains to be secured. That it might not is a vaguely terrifying prospect.

Our new, different lives, although burdened differently, still search the same; they have not divested themselves of the question of being. I think this question especially demands to be visited by the theatre.

In the face of so much – technologically splintered inter-connectivity, the relentless pursuit of capital, the loss (or the corporatization) of meditative thought – the person needs more than ever to be defined, and celebrated, not just as an economic unit, but as something deeply valuable in and of itself.

That's why the play was written. As to what it's about, well, if anyone figures it out, please let me know.

I would like to thank, more than I am able, the team who have brought this production to life. All that you see and hear throughout the performance – from incredible design elements to the brilliant acting – owes its existence to deft hands for which I cannot take credit. It has been enough to help bring it to life. Beyond that, I hope the credit will land where it's due.

CAST & CREATIVES BIOS



MARTIN QUINN / WRITER & DIRECTOR

Martin Quinn is a writer, director and actor. He graduated from WAAPA in 2017. His most recent production *The Bar*, which he wrote and directed, was presented at Gasworks in 2018. *Two on the Night Train* is his second play at Gasworks, which is being produced with the assistance of the 'Premiere at Gasworks' programme. Major roles in past productions include Mr Peachum in *The Threepenny Opera*, and Garry Essendine in *Present Laughter* (2017), as well as major roles in *Twelfth Night* and *Victory* (2016) and the short film *Magic* (2017). He is also an avid lover of history and film, two of the things which occupy most of his spare time.



FRAZER LEE / CAST

Frazer is an actor, currently based in Sydney. He graduated from WAAPA in 2017. He was selected to take part in the joint film production between WAAPA and the Royal Scottish Conservatoire, *Long Lost*, filmed jointly in Western Australia and Scotland. Frazer was nominated for Best Actor at the 168 Film Festival in 2017 for his role in the short film *The Gift*. His select theatre credits include Malvolio in *Twelfth Night* (WAAPA) and Brian in *DNA* (Gold Coast Arts Centre). Last year, Frazer collaborated in the development of a new work by Stephen Sewell. This is his second production with Glassbreaker.



KATHERINE PEARSON / CAST & PRODUCER

Katherine Pearson is an actor and producer. She graduated from WAAPA in 2017. In addition to her acting training, she has trained extensively in musical theatre, and, prior to WAAPA, completed the Centrestage Showfit Program. Major theatrical roles include Jenny in *The Threepenny Opera* and Mrs Van Daan in *Diary of Anne Frank* (2017), as well as major roles in *Three Sisters*, *Twelfth Night*, and *The Matchmaker* (2016). She has also worked significantly in voiceover and on television, including a role on the final season of *Wentworth* (2019).



ADELAIDE HARNEY / LIGHTING DESIGNER

Adelaide is a graduate of the VCA. She is a Melbourne-based Lighting Designer and Technical Manager. Her most recent credits include *Aces at the Maj* (Perth Fringe Festival), *6 Degrees of Melbourne* (Melbourne Writers Theatre), *Melbourne Monologues* (Melbourne Writers Theatre) *The Bar* (Glassbreaker Productions), *Decoration Day* (T2 Squared Productions), *Pinocchio* (Make A Scene). Adelaide is continually inspired and motivated by the creative outcomes that come from working with a collaborative team. This is her second production with Glassbreaker as a Lighting Designer.



ALAINA BODLEY / SET DESIGN

Alaina is an artist and production designer. She is passionate about the ways in which set and performance design can alter peoples' perceptions of the world through the medium of space. Her select credits in Melbourne include Special Effects on Contest (Darebin Arts Speakeasy), Prop Sourcing & Making on Fallen (She Said Theatre), Assistant Designer on Lottie in the Late Afternoon (The Kin Collective), and Set & Costume Designer for Bighthouse Dreaming (ILBIJERRI Theatre Company). Bighthouse Dreaming won Best Performance at the Melbourne Fringe Festival 2018, as well as winning Best Independent Theatre Ensemble at the 2019 Green Room Awards.



CONSTANCE LEWIS / COSTUME DESIGN

Constance is a Melbourne-based freelance artist, collaborating for the second time with Glassbreaker Prod Co. She is a graduate of WAAPA in Costume Management and Construction. As a costumier, her select credits include The Butterfly, Il Viaggio a Reims, Così Fan Tutte, Rigoletto (Opera Australia), Happy Prince, Cinderella, Spartacus (Australian Ballet), Lazarus (The Production Co), Twelfth Night, Romeo and Juliet (Melbourne Shakespeare Company), The Bar (Glassbreaker Productions), Bring It On! (Stage Masters), Otello, Der Rosenkavalier (Melbourne Opera).



EDWIN CHEAH / SOUND DESIGN



Edwin is a Melbourne-based technician and a graduate of the VCA, with a focus in both lighting and sound. Professionally, he has worked as a technician and operator at the Malthouse Theatre and Melbourne Convention and Exhibition Centre. His credits include sound designing Henry V (VCA), The Cave (La Mama Explorations), co-designing lighting and sound for Speak of the Devil (VCA and Adelaide Fringe), and assisting David Franzkie in sound designing The Ghost Project for AsiaTOPA 2017 at the Malthouse.



STEPHANIE GHAJAR / PRODUCTION & STAGE MANAGER

Ghajar is a Lebanese Australian theatre and filmmaker, working in Australia and internationally. Upon returning from New York earlier this year, she has been working in Melbourne on devising a new development titled The Promised Land, directing Make Me A Hour (La Mama Theatre), and dramaturging short films including Stick a Fork in Me (Wendyhouse Films), Flood (Station Street Films), and Something Has Died in the Forest (Eva Torkkola). She is also working with Anonymous Ensemble company based in New York on their next project, Flight. Ghajar is a graduate of the VCA with a Master of Dramaturgy.

For previous work, visit www.stephanieghajar.com

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